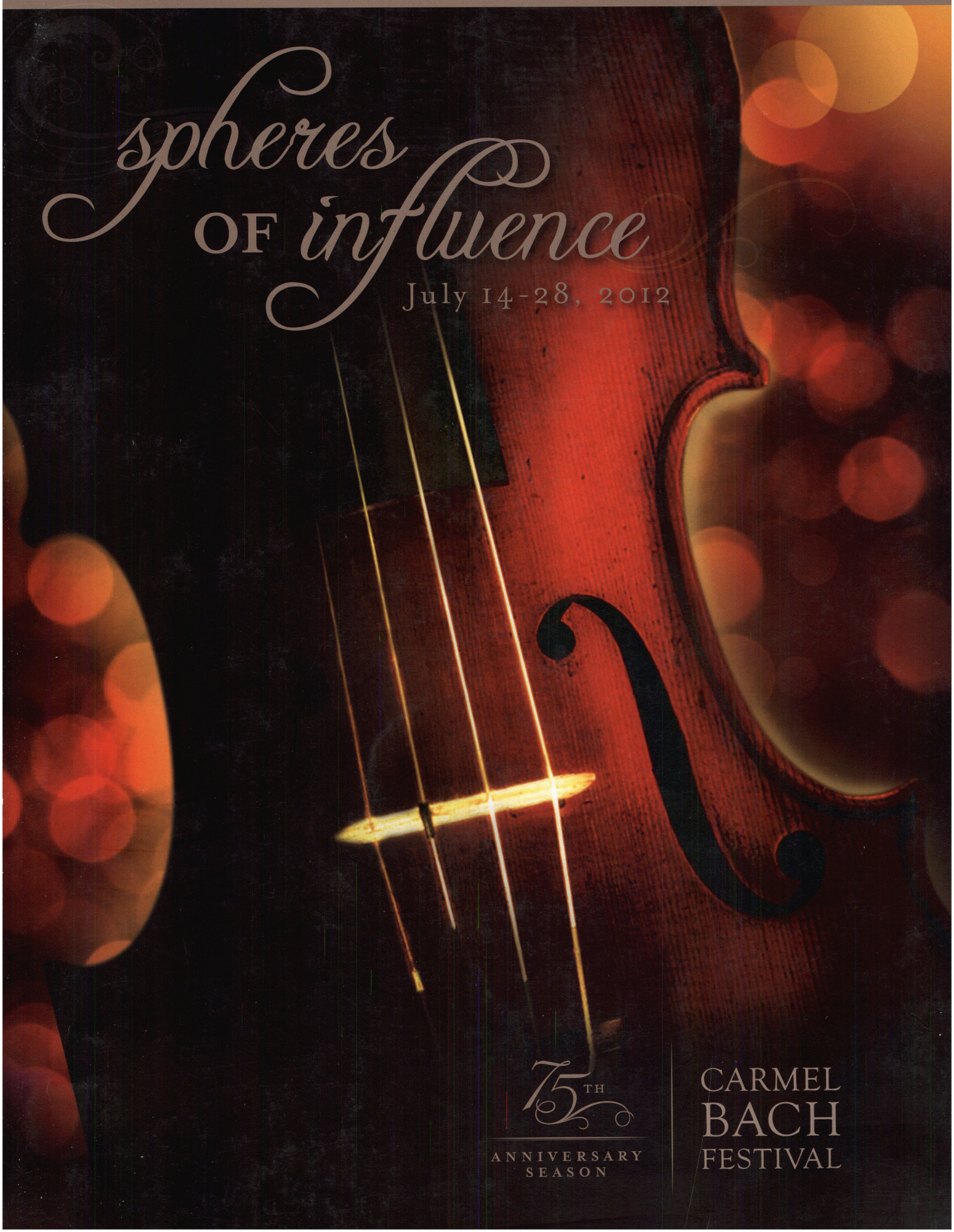
COMMEMORATIVE EDITION



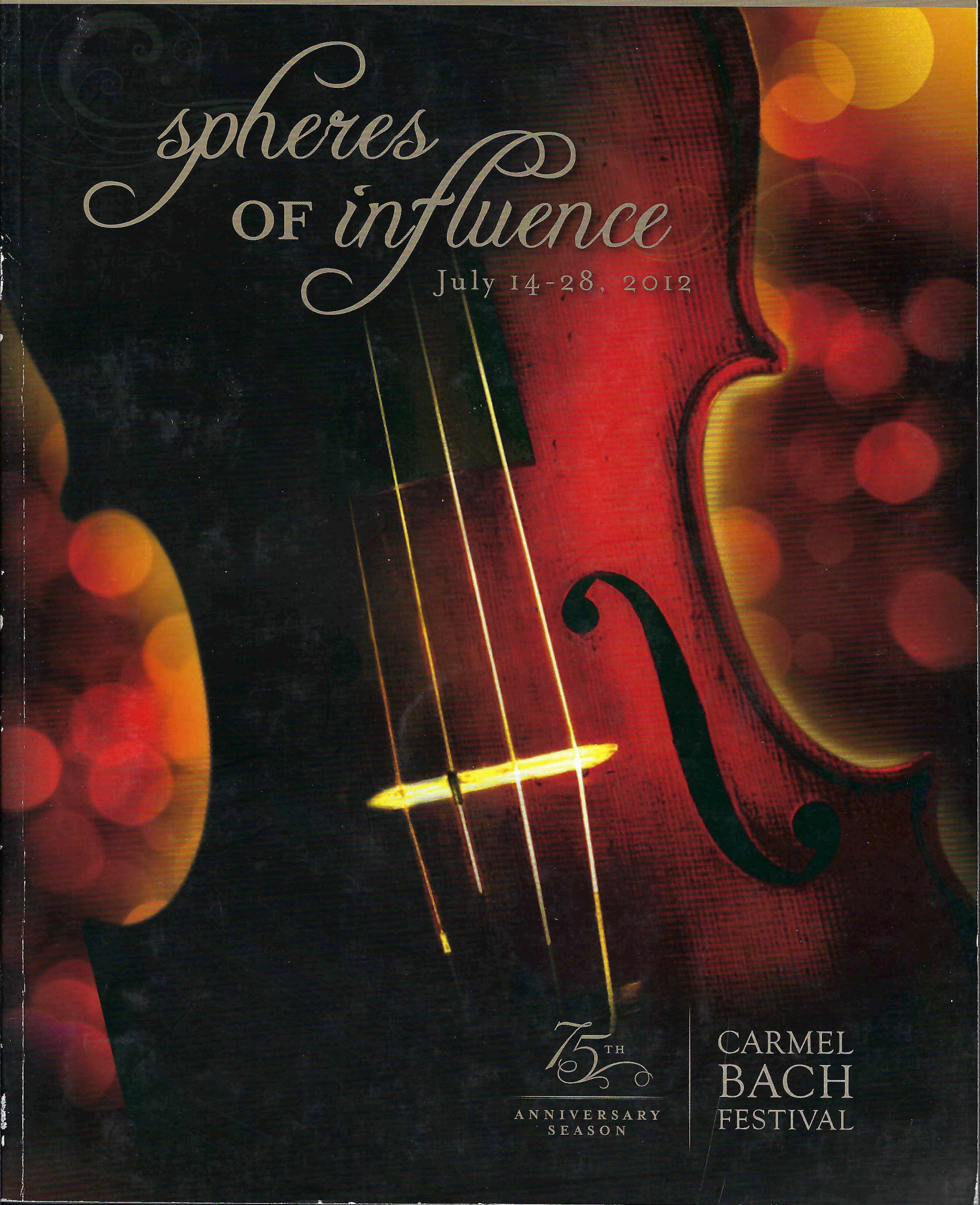
# spheres of influence

July 14-28, 2012

75TH ANNIVERSARY SEASON

CARMEL BACH FESTIVAL

COMMEMORATIVE EDITION

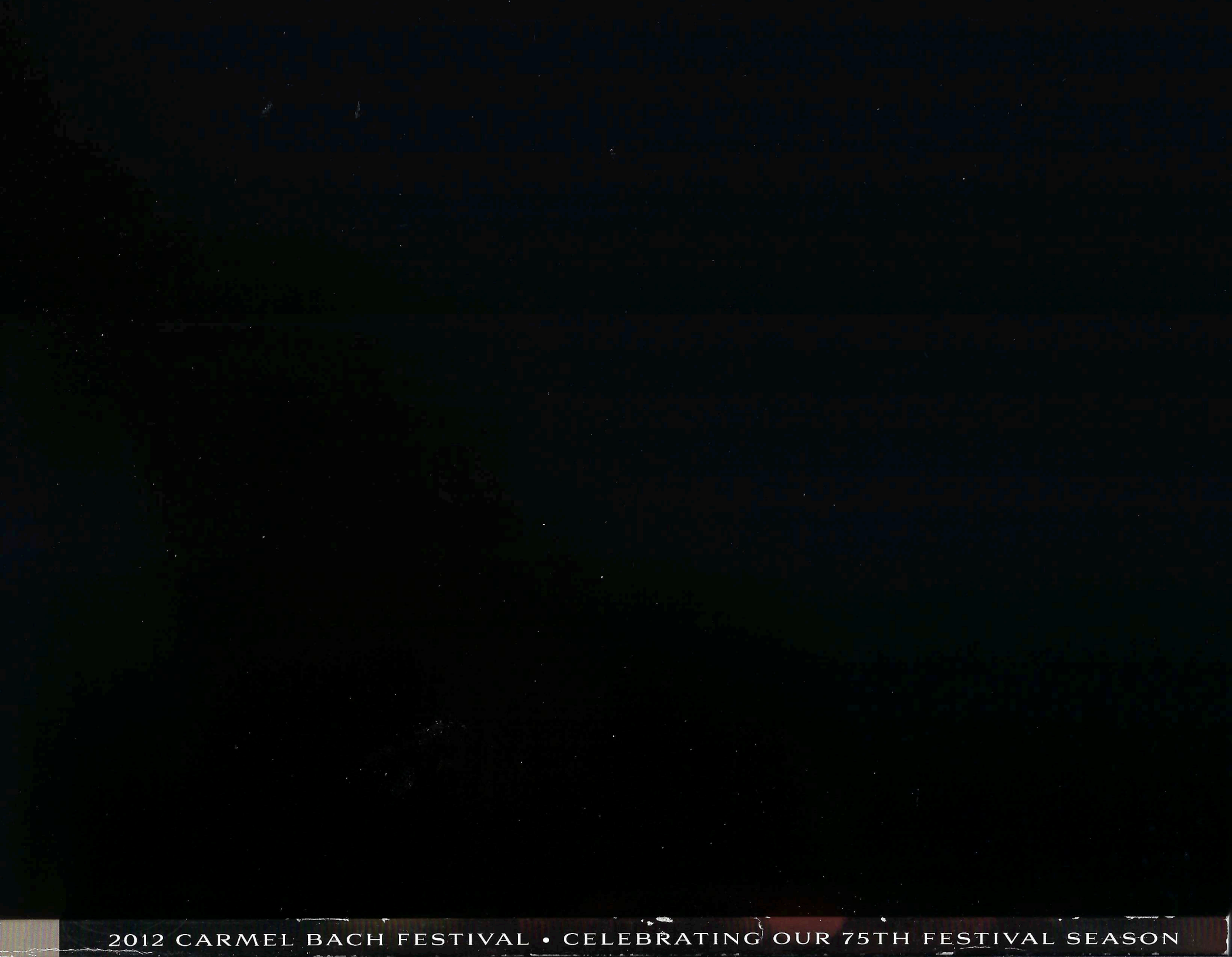


# spheres of influence

July 14-28, 2012

75TH ANNIVERSARY SEASON

CARMEL BACH FESTIVAL



2012 CARMEL BACH FESTIVAL • CELEBRATING OUR 75TH FESTIVAL SEASON

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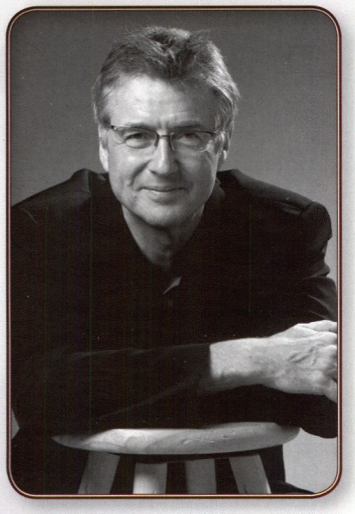
# WELCOME



This July we celebrate an extraordinary milestone–the 75th anniversary of this remarkable Festival. Many of you will have heard or experienced the buzz of excitement emanating from the Peninsula during the 2011 Festival; we are now looking forward to the chance to build on our considerable successes to make the 75th anniversary a celebration to remember!

This year offers us a wonderful opportunity to look both forward to innovative programming and back to greatly respected traditions. With the theme Bach: Spheres of Influence, Festival programs will explore the impact of J.S. Bach by juxtaposing his music with works from England, Europe, Russia, Mexico, South America, and the United States.

We open Saturday night with a grand scale performance of **Bach's B Minor Mass** and follow this on Sunday afternoon with a rare performance of Handel's magnificent oratorio, **Alexander's Feast**, depicting the exoticism of Persia and the futility of power and war. Hidden within the fabric of this oratorio, and alongside **Bach's Orchestral Suite No. 3**, will be a commissioned work by the distinctive American composer Curt Cacioppo and **Handel's Harp Concerto**.

Monday nights Concertmaster Peter Hanson returns with a spectacular baroque concert of **Italian concerti and concerti grossi, Bach's Orchestral Suite No. 2** featuring Janet See on baroque flute and some contrasting **tango music**.

Where would we be without the wit and entertainment of David Gordon? This year he reveals in our Tuesday night concerts the styles and themes from the last 75 years in a startling and fascinating mélange ending with the **Finale to Mozart's Magic Flute**.

Due to renovations at the Mission, the ever popular Wednesday evening Mission concerts move to the larger Sunset Theater for a sumptuous program of **South American and Mexican choral music** coupled with Bach's exquisite **Mass in G Minor,** skillfully directed by Festival Chorale Director Andrew Megill.

Thursday nights continue our new and very successful crossover series, bringing in artists from other disciplines who also share with us a love of J.S. Bach. This year it is the turn of the virtuosic mandolin duo, Mike Marshall and Caterina Lichtenberg, two of the top players in the U.S. and Europe. They will delight you with **Bach and Vivaldi, bluegrass and Bulgarian folk music** accompanied by a quintet of our Festival strings.

Friday nights bring the grand orchestral concert which includes Bach's Orchestral Suite No. 4–rounding off the complete cycle of his orchestral suites performed during this Festival–a Stravinsky neo-baroque masterpiece in the form of the Pulcinella Suite and one of the first ever period style performance in America of **Brahms's glorious Second Symphony**.

Interspersed with the major concerts we will weave our delightful mix of **chamber concerts and solo recitals**. And I look forward to continuing our successful open rehearsal format, hoping to bring the music ever closer.

Finally, we complete the 75th Anniversary celebration with our popular **"Best of the Fest"** concert, enabling you to relive your favorite moments of the Festival.

I hope so much that you will experience a truly celebratory Festival with exciting themes interwoven to ravish the ear and expand the mind.

Paul Goodwin

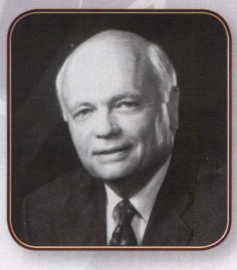
Paul Goodwin, Music Director and Conductor

75TH ANNIVERSARY SEASON

LIVE MORE DEEPLY

SEASON SPONSOR
Claudine Torfs

# WELCOME cont'd



Dear Carmel Bach Festival Family,

Thank you for helping us celebrate 75 seasons of high quality performance. Indeed, this is an historic time for all of us and one that invites reflection.

It has been our mission and privilege to present outstanding performances of Johann Sebastian Bach's monumental works in addition to those of the many exceptional composers both whom he influenced and who influenced him. Gratitude for our origins certainly goes to two very creative and resourceful ladies, Dene Denny and Hazel Watrous, whose foresight in bringing world-class music, art and culture to the Monterey Peninsula cannot be overemphasized. A legion of performers, volunteers, staff and board members, along with dedicated donors such as yourselves have been essential to our survival and the perpetuation of musical beauty.

This is also a time of transition as we celebrate Maestro Paul Goodwin's second season and witness change in our executive director position. For almost four years Camille Kolles has applied her artistic vision and multifaceted management skills, leading us to a new vision that encompasses the change essential to all arts organizations, but especially so for classical music performance. Her very positive imprint will remain as she returns to her native Minnesota to pursue authorship and new ventures.

We are proud to have as our new executive director, Debbie Chinn, a 24-year veteran of arts and administrative management that includes the San Francisco Symphony, the California Shakespeare Theater, and, most recently, the Philadelphia Orchestra. With this wealth of arts management experience Debbie brings a very high energy level and many of her fans from previous tenures who look forward to attending our Festival. Debbie's fresh eyes will help us re-examine all facets of our organization as we go forward with a very promising team.

Finally, it has been my privilege to serve as board president for the last four years, a position I will relinquish to the very competent Betsey Pearson in October this year. My tenure as president has given me the delightful opportunity to be introduced to so many of you who support the arts and the greater community. I am thankful for the close relationships with many members of our community, board, staff and musicians, which will remain a joyful reminder of this time.

Now let us all enjoy the beauty of the music!

In gratitude,

Dave Nee, President, Board of Directors

"Welcome Home." These were the first words my colleagues, friends and family said to me when it was announced earlier this year that I would be the new Executive Director of the Carmel Bach Festival. I had been a 30-year resident of California until 2008 when I moved to the east coast to lead CENTERSTAGE (the State Theater of Maryland) and to consult for the Philadelphia Orchestra.

So, yes, returning to California is indeed coming home. I've been thinking of the word "home" a great deal lately and how this has special meaning at the Carmel Bach Festival. In this sense, it is more than just a locale and it is more deeply defined than the Merriam-Webster dictionary's "a familiar or usual setting: congenial environment."

As I settle into the job, I have embarked on a "Listen and Learn" tour to better understand what has made the Carmel Bach Festival such a uniquely profound experience over the past 75 years and, as we build for the future, our untapped potentials. Unequivocally, I am told that this sense of community, belonging, spiritual renewal, where everyone is always welcome, seeing familiar faces makes each July in Carmel feel like a highly anticipated family reunion.

Here is where we return to our roots to reconnect, artistically, with the works and inspiration of J.S. Bach. This is where we come to be invigorated and nourished by Maestro Paul Goodwin's dynamic programming and stimulated by the intersections between music and the humanities in our lecture series. And here is where we gain inspiration and insight about opportunities to deepen our intersection with these worlds.

The artistic excellence, the thought-provoking and emotional conversations that surround our program offerings, the educational opportunities that await as you thread your way through these two weeks, and the stunning landscape – there is no better place for rejuvenation of the mind and soul than right here at the Carmel Bach Festival.

As you settle into your seats and partake in our 75th anniversary season, let me thank you for being part of our wonderful family today, in years past, and in the years to come.

We're glad you're here.

We welcome you home.

Debbie Chinn, Executive Director

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TOUJOURS FIDELE

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WELLS FARGO

# Music is the universal language

Sometimes the most meaningful communication happens without dialogue. Great art tells us that we are not alone with our emotions.

**Carmel Bach Festival, thank you for inspiring us with the shared experience of music.**

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Together we'll go far

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Nicole Miller
Joie
Theory
Haute Hippie
Gryphon
Elizabeth and James
A. L. C
Herve Leger
Tracy Reese
Milly
Rag & Bone
Diane Von Furstenberg
Trina Turk
Robert Rodriguez
Vince
EQUIPMENT
Inhabit
Autumn Cashmere
TseSay
Rebecca Taylor
blugirl blumarine
Burning Tourch
Michael Stars
James Perse
Current Elliott
J Brand
Goldsign
Citizens of Humanity
Seven Jeans
Hudson
HANDBAGS
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Kooba
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Jerome Dreyfuss
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## CARMEL BACH FESTIVAL

**Artistic Leadership**

| | |
|---|---|
| Paul Goodwin | Music Director & Conductor |
| Andrew Megill | Associate Conductor & Chorale Director |
| Peter Hanson | Concertmaster |
| David Gordon | Dramaturge & Master Class Director |
| Allen Whear | Chamber Series Director, Principal Cello |
| Andrew Arthur | Director of Twilight in the Cathedral, Principal Keyboard |
| Michael Beattie | Master Class Music Director |
| John Koza | Youth Chorus Conductor & Assistant Conductor, Chorus |
| Suzanne Mudge | Tower Music & Outreach Director, Trombone |

**Administrative Staff**

| | |
|---|---|
| Debbie Chinn | Executive Director |
| Elizabeth Pasquinelli | General Manager |
| Jason Redmond | Development Manager |
| Luisa Cardoza | Ticket Office Manager |
| Stephanie Koehler | Business Sponsorship Manager |
| Julia Robertson | Community Engagement & Events Manager |
| Heidi Zirtzlaff | Administrative Assistant |

**Administrative Support**

| | |
|---|---|
| Ginna B.B. Gordon | Major Events Planner |
| Brook Goldsmith Gray | Special Events Volunteer |
| Alli Preece | Ticket Office |
| Adam Armstrong | Ticket Office |
| Barbara Johnson | Ticket Office |

**Board of Directors**

| | |
|---|---|
| David Nee | President |
| Betsey Pearson | President-Elect |
| Sharon Meresman | First Vice-President |
| Ann Hiner | Second Vice-President |
| Susie Brusa | Third Vice-President |
| Don Mayol | Treasurer/CFO |
| Suzanne W. Dorrance | Secretary |

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Peter Albano
Alan Carlson
Rosalind Gray Davis
Gail Dryden
Jack Eugster
Lyn Evans
Howard Fisher
Nancy J. Jones
Matthew Little
Fran Lozano
Carlotta H. Mellon
Jane Z. Sanders
James M. Seff
William Sharpe
Donald A. Slichter
William H. Tyler
Gerry Williams

**Festival Production**

| | |
|---|---|
| Douglas Mueller | Technical Director |
| Carey Beebe | Harpsichord Technician |
| Paul Rhodes | Librarian |
| Patrick Fitzsimmons | Job Steward |
| Erin Barlowe | Sound Engineer |
| Melissa DeGiere | Stage Manager |
| Mischa Lockton | Projectionist |
| Disa Lindquist | Recital Stage Manager |
| Ron Shwedel | Twilight Stage Manager |
| Corey Bell | Stage Crew |
| Jason Mariani | Lecture Camera and AV |
| Cruz Mendoza | Wave Street Stage Manager |
| Sylvie Vray-Ent | Lighting Designer |

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**75th Anniversary**

**Administrative Leadership & Staff**

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**Main Concerts**

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Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous


Carmel Bach Festival
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# PLAYING

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## MISSION

*The Carmel Bach Festival celebrates the works, inspiration, and ongoing influence of J.S. Bach worldwide by immersing audiences in a festival experience integrating music, education, and ideas.*

## VISION

The Carmel Bach Festival is recognized as a world class festival of music and ideas inspired by the historical and ongoing influence of Johann Sebastian Bach in the world. Transcending the traditional boundaries of performance and presentation, the Festival provides fresh contexts of relevance that enable listeners to experience beauty and wonder, sparking the imagination, stimulating conversation, and enriching lives in unpredictable ways.

The Festival's programming is shaped within a multi-disciplinary framework that intersects its primary musical focus with the worlds of science, religion, literature and art, and with other performance genres, celebrating the inherent opportunities to educate, enrich, and inspire.

The Carmel Bach Festival re-connects with Carmel's roots as a hotbed of social culture and a world famous art colony that was host to writers, poets, artists, and musicians.

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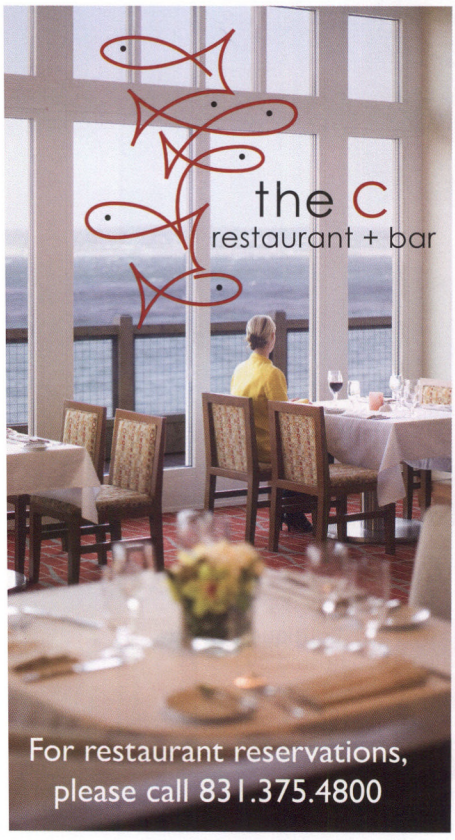


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# 2012 Bach Festival at a Glance

July 14-28, 2012

## Pre-Festival Events

**Saturday | July 7 | 2:30 PM (ST)**
OPEN REHEARSAL*
Bach Mass in B Minor
Orchestra, Chorale and Chorus

**Sunday | July 8 | 4:00 PM (ST)**
YOUNG MUSICIANS SHOWCASE*

**Monday | July 9 | 10:00 AM (ST)**
OPEN REHEARSAL*
Brahms Symphony No. 2

**Monday | July 9 | 12:00 PM (CW)**
MASTER CLASS OPEN SESSION*

**Tuesday | July 10 | 7:00 PM (ST)**
OPEN REHEARSAL*
*Alexander's Feast*
Orchestra and Chorale

**Wednesday | July 11 | 5:00 PM**
CHAMBER CONCERT (CF)
Bach to Beethoven
with wine reception

**Thursday | July 12 | 12:00 PM (CW)**
MASTER CLASS OPEN SESSION*

**Friday | July 13 | 6:00 PM**
Gala Dinner and Live Auction (CVR)

## SATURDAY 14

- Art Raffle Opens*
- Bach Boutique Opens*
- 6:45 PM — PRE-CONCERT TALK* *The Great Mass* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT (ST) *The Mass in B Minor with post-concert reception*

## SUNDAY 15

- 12:45 PM — PRE-CONCERT TALK* *With Ravished Ears* (ST/105)
- 1:45 PM — Tower Music* (ST)
- 2:30 PM — MAIN CONCERT *The Power of Music, Old and New* (ST)
- 8:30 PM — CHAMBER CONCERT *Romantic Strings* (ST)

## MONDAY 16

- 11:00 AM — CHAMBER CONCERT *Bach on the Organ* (CF)
- 12:00 PM — MASTER CLASS Open Session* (CW)
- 2:30 PM — CHAMBER CONCERT *Schubert's Winterreise* (AS)
- 4:00 PM — LECTURE* (ST/105) *Channeling Tradition for the New Millennium*
- 7:00 PM — PRE-CONCERT TALK* *Violins without Borders* (ST/105)
- 8:00 PM — MAIN CONCERT *Peter Hanson Goes Italian* (ST)

## TUESDAY 17

- 11:00 AM — LECTURE* (ST/105) *Bach in Hollywood Films*
- 1:00 PM — CHAMBER CONCERT *Occupy 1720* (ST/F)
- 2:30 PM — CHAMBER CONCERT *Borrowed Baroque: Inspiring Pulcinella* (AS)
- 6:45 PM — PRE-CONCERT TALK* *Hazel and Dene* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Inside the Music* (ST)

## WEDNESDAY 18

- 10:00 AM — OPEN REHEARSAL* (ST) *Bach, Brahms, Stravinsky*
- 2:30 PM — CHAMBER CONCERT *Dueling Mandolins* (AS)
- 5:00 PM — CHAMBER CONCERT *Twilight Trios of the Baroque* (CF)
- 6:30 PM — PRE-CONCERT TALK* *Cathedral of Angels* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Cathedral of Angels* (ST)

## THURSDAY 19

- 12:00 PM — MASTER CLASS Open Session* (CW)
- 2:30 PM — CHAMBER CONCERT *Songs of the Spirit* (AS)
- 5:00 PM — CHAMBER CONCERT *Twilight Bach* (CC)
- 7:00 PM — PRE-CONCERT TALK* *Eight-stringed Discourse* (ST/105)
- 7:00 PM — COMMUNITY CONCERT* (OC)
- 8:00 PM — MAIN CONCERT *Baroque to Bluegrass* (ST)

## FRIDAY 20

- 11:00 AM — CHAMBER CONCERT *Women on the Verge* (WS)
- 11:00 AM — PANEL TALK* (ST/105) *Ancient Music for Modern Ears*
- 2:30 PM — CHAMBER CONCERT *Italian Seasoning* (AS)
- 6:45 PM — PRE-CONCERT TALK* *Melody, Harmony and Rhythm* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Music of Dance* (ST)

## SATURDAY 21

- 11:00 AM — CHAMBER CONCERT *Viennese Matinée Concertante* (ST)
- 4:00 PM — YOUTH CHORUS (AS)
- 6:45 PM — PRE-CONCERT TALK* *The Great Mass* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *The Mass in B Minor* (ST)

## SUNDAY 22

- 12:45 PM — PRE-CONCERT TALK* *With Ravished Ears* (ST/105)
- 1:45 PM — Tower Music* (ST)
- 2:30 PM — MAIN CONCERT *The Power of Music, Old and New* (ST)
- 8:30 PM — SPECIAL EVENT *Rachmaninoff Vespers* (ST)

## MONDAY 23

- 11:00 AM — CHAMBER CONCERT *Bach on the Organ* (CF)
- 12:00 PM — MASTER CLASS Open Session* (CW)
- 2:30 PM — CHAMBER CONCERT *Schubert's Winterreise* (AS)
- 4:00 PM — LECTURE* (ST/105) *Channeling Tradition for the New Millennium*
- 7:00 PM — PRE-CONCERT TALK* *Violins without Borders* (ST/105)
- 7:00 PM — COMMUNITY CONCERT* (SH)
- 8:00 PM — MAIN CONCERT *Peter Hanson Goes Italian* (ST)

## TUESDAY 24

- 11:00 AM — LECTURE* (ST/105) *Bach in Hollywood Films*
- 1:00 PM — CHAMBER CONCERT *Occupy 1720* (ST/F)
- 2:30 PM — CHAMBER CONCERT *Borrowed Baroque: Inspiring Pulcinella* (AS)
- 6:45 PM — PRE-CONCERT TALK* *Hazel and Dene* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Inside the Music* (ST)

## WEDNESDAY 25

- 2:30 PM — CHAMBER CONCERT *Dueling Mandolins* (AS)
- 5:00 PM — CHAMBER CONCERT *Twilight Quintets* (CF)
- 6:30 PM — PRE-CONCERT TALK* *Cathedral of Angels* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Cathedral of Angels* (ST)

## THURSDAY 26

- 11:00 AM — YOU SHARE THE STAGE (ST) *Natural vs. Modern Brass*
- 12:00 PM — MASTER CLASS Open Session* (CW)
- 2:30 PM — CHAMBER CONCERT *Songs of the Spirit* (AS)
- 5:00 PM — CHAMBER CONCERT *Twilight Bach* (CC)
- 7:00 PM — PRE-CONCERT TALK* *Eight-stringed Discourse* (ST/105)
- 8:00 PM — MAIN CONCERT *Baroque to Bluegrass* (ST)

## FRIDAY 27

- 11:00 AM — CHAMBER CONCERT *Women on the Verge* (WS)
- 2:30 PM — CHAMBER CONCERT *Italian Seasoning* (AS)
- 5:00 PM — YOUTH CHORUS MEMBER SHOWCASE* (AS)
- 6:45 PM — PRE-CONCERT TALK* *Melody, Harmony and Rhythm* (ST/105)
- 7:20 PM — Tower Music* (ST)
- 8:00 PM — MAIN CONCERT *Music of Dance* (ST)

## SATURDAY 28

- 11:00 AM — CHAMBER CONCERT *Viennese Matinée Concertante* (ST)
- 1:30 PM — MASTER CLASS SHOWCASE (ST)
- 8:00 PM — MAIN CONCERT *Best of the Fest* (ST)

## Venue Codes:

| | |
|---|---|
| ST | Sunset Center Theater |
| ST/105 | Sunset Studio 105 |
| ST/C | Sunset Carpenter Hall |
| ST/F | Sunset Theater Foyer |
| AS | All Saints' Church |
| CW | Church of the Wayfarer |
| CF | Church in the Forest |
| SH | Salinas High School |
| CC | San Carlos Cathedral |
| WS | Wave Street Studios |
| OC | Oldemeyer Center |
| CVR | Carmel Valley Ranch |

(* INDICATES FREE EVENT)

Subject to change. 5/11/12

# Music & Ideas

*(all Music & Ideas events are free)*

Be enlightened and entertained at the same time! This array of events illuminates context, culture and history, deepening your experience of the Festival's music in delightful ways.

## — LECTURES —

### CHANNELING TRADITION FOR THE NEW MILLENNIUM

**Monday | July 16 & 23 | 4:00 pm**
**Studio 105 | Curt Cacioppo, presenter**

As artists and presenters strive to widen their public, hear how one composer–through stylistic flexibility, audience outreach, and enhanced content recording–reinforces this effort.

*For Curt Cacioppo's bio see page 51.*

### BACH IN HOLLYWOOD FILMS

**Tuesday | July 17 & 24 | 11:00 am - 12:30 pm**
**Studio 105 | John Wineglass, presenter**

An in-depth look at the power of music in film with an examination of Bach's music in Hollywood. From the wide application of Bach's Brandenburg concertos to the use of his music in movies ranging from "Primal Fear" to "Monty Python", Wineglass explores how Bach's influence continues to spread to new audiences through mainstream films.

*A seven-time EMMY® nominated (three time award-winning) composer, Mr. Wineglass is also a professional violist and keyboardist. In mainstream genres, John Wineglass has performed with GRAMMY®-Award Winning artists and producers, including Aretha Franklin, Whitney Houston and CeCe Winans. On various guest-conductor performances, Mr. Wineglass has served under the direction of internationally acclaimed conductors including Maestro Kurt Masur (New York Philharmonic) and Marin Alsop (Baltimore Symphony Orchestra).*

## — PANEL —

### ANCIENT MUSIC FOR MODERN EARS: THE ART OF BEING A SINGER IN THE 21st CENTURY

**Friday | July 20 | 11:00 am**
**Studio 105 | Todd Samra, presenter**

Dr. Todd Samra chats with some of the Festival's professional singers about their lives, their careers, and the challenges they face as purveyors of 18th century music in the modern age.

*Dr. Todd Samra is the Director of Music at All Saints' Episcopal Parish in Carmel. He was formerly professor of music at St. Joseph's College in Rensselaer, Indiana. Dr. Samra earned his Doctor of Arts degree from Ball State University, and his Master of Music from the University of Missouri. He is active as a performer, clinician, and conductor, specializing in music from the Baroque and jazz idioms.*

## — YOU SHARE THE STAGE —

### NATURAL VS. MODERN BRASS

**Thursday | July 26 | 11:00 am | Sunset Theater**

Robert Farley, principal trumpet, and Christopher Cooper, principal horn, demonstrate and discuss differences between modern and baroque brass instruments, including valve configurations unique to each, the effects on sound, and historical usage. Limited ticketed seating on stage ($22); auditorium seating is free.

## — OPEN SESSIONS —

### OPEN REHEARSALS AT SUNSET THEATER

**Saturday | July 7 | 2:30 pm**
Bach Mass in B Minor | Orchestra and Chorale

**Monday | July 9 | 10:00 am**
Brahms Symphony No. 2 | Orchestra

**Tuesday | July 10 | 7:00 pm**
*Alexander's Feast* | Orchestra and Chorale

**Wednesday | July 18 | 10:00 am**
Bach Orchestral Suite No. 4
Stravinsky *Pulcinella*: Suite
Brahms Symphony No. 2
| Orchestra

Music Director Paul Goodwin leads these onstage working sessions for our Main Concerts. Gather in the Sunset Theater Foyer 30 minutes beforehand for an introduction by Festival Dramaturge David Gordon.

### ADAMS VOCAL MASTER CLASS OPEN SESSIONS

**Mondays | July 9, 16, 23**
**Thursdays | July 12, 19, 26**
**12:00 pm | Church of the Wayfarer**

We invite you to attend these actual working sessions to observe first-hand our four Master Class Fellows as they refine their craft under the tutelage of our renowned vocal soloists and director David Gordon in preparation for their Showcase performance on July 28.

## — CHURCH SERVICES —

Festival musicians can be heard in many church services on the Monterey Peninsula. Last year Festival musicians were featured at these churches: All Saints' Episcopal, St. Dunstan's Episcopal, St. Paul's Episcopal, Epiphany Lutheran & Episcopal, St. Philip's Lutheran, St. Timothy's Lutheran, Episcopal Church of the Good Shepherd, Pacific Grove United Methodist, Church of the Wayfarer, First Presbyterian of Monterey, Northminster Presbyterian, Unitarian Church of the Monterey Peninsula and Church in the Forest.

## — PRE-CONCERT TALKS —

### THE GREAT MASS

**Saturdays | July 14 & 21 | 6:45-7:10 pm | Studio 105**

Bach's Mass in B Minor is a work of major importance in choral repertoire.David Gordon discusses this work's unique significance in Bach's own career and relates the performance history of this work in North America and Carmel.

### WITH RAVISHED EARS

**Sundays | July 15 & 22 | 12:45-1:45 pm | Studio 105**

Our concert is based upon the first performance of *Alexander's Feast* in 1736, in which Handel performed "music within the music." David Gordon and 2012 commissioned composer Curt Cacioppo explain what this means, and describes the surprising way in which we have gone beyond Handel's original concept.

### VIOLINS WITHOUT BORDERS

**Mondays | July 16 & 23 | 7:00-7:25 pm | Studio 105**

Bach never travelled to Italy, but he educated himself in part by hand-copying works by Vivaldi and other masters whom he never actually met. Then, as now, music crossed many borders. David Gordon connects the dots in tonight's concert: Germany, Italy, England and Argentina!

### HAZEL AND DENE

**Tuesdays | July 17 & 24 | 6:45-7:10 pm | Studio 105**

David Gordon, researcher and narrator of Tuesday's anniversary concert, shares his insights about the Festival's artistic history and relates favorite anecdotes about our two visionary founders and the other personalities who guided the Festival's evolution.

*Sponsored by Carmel Fire Protection Associates*

### CATHEDRAL OF ANGELS

**Wednesdays | July 18 & 25 | 6:30-7:00 pm | Studio 105**

Conductor Andrew Megill presents insights into the infectious and energetic music of 16th and 17th century Latin America, from the soaring polyphony sung in the cathedrals of Mexico City and Puebla to the earthy, folk-influenced villancicos infused with Afro-Cuban dance rhythms.

### EIGHT-STRINGED DISCOURSE

**Thursdays | July 19 & 26 | 7:00-7:25 pm | Studio 105**

Two virtuoso mandolin soloists are featured in our Thursday concert. David Gordon tells the history of this sparkling instrument, and threads our concert's musical connections from 18th century Italy to 20th century Kentucky.

### MELODY, HARMONY, AND RHYTHM

**Fridays | July 20 & 27 | 6:45-7:10 pm | Studio 105**

Can instrumental music actually express happiness, or even make us feel happier? David Gordon answers this question, suggests what to listen for in tonight's concert, and explains why this music might make us feel like dancing.

# COMMUNITY CONNECTIONS

**These programs reach new audiences in the community or are a public service for those who would not otherwise be able to attend.**

### SENIOR CENTER CONCERTS

The Senior Series was founded in response to requests by area senior facilities that wanted to give their residents access to the Festival but were unable to transport them to venues. In 2012, free performances will be at Carmel Valley Manor and Forest Hill Manor. These audiences have shared that they are especially appreciative of the opportunity to experience the Festival "in house," as many were Bach Festival attendees over the years, but are now unable to attend.

### COMMUNITY ACCESS

The Carmel Bach Festival has partnerships with local youth and service groups to introduce baroque music to a wider audience. The program provides groups such as Boys & Girls Club, Rancho Cielo, church youth groups, and summer school programs free access to concerts.

## — FREE CONCERTS —

### YOUNG MUSICIANS SHOWCASE

**Sunday | July 8 | 4:00 pm | Sunset Theater**

Elementary, middle and high school audition-winners from the Central Coast in an informal hour of baroque classics, hosted by David Gordon.

### COMMUNITY CONCERTS

**Thursday | July 19 | 7:00 pm | Oldemeyer Center**
**Monday | July 23 | 7:00 pm | Salinas High School**

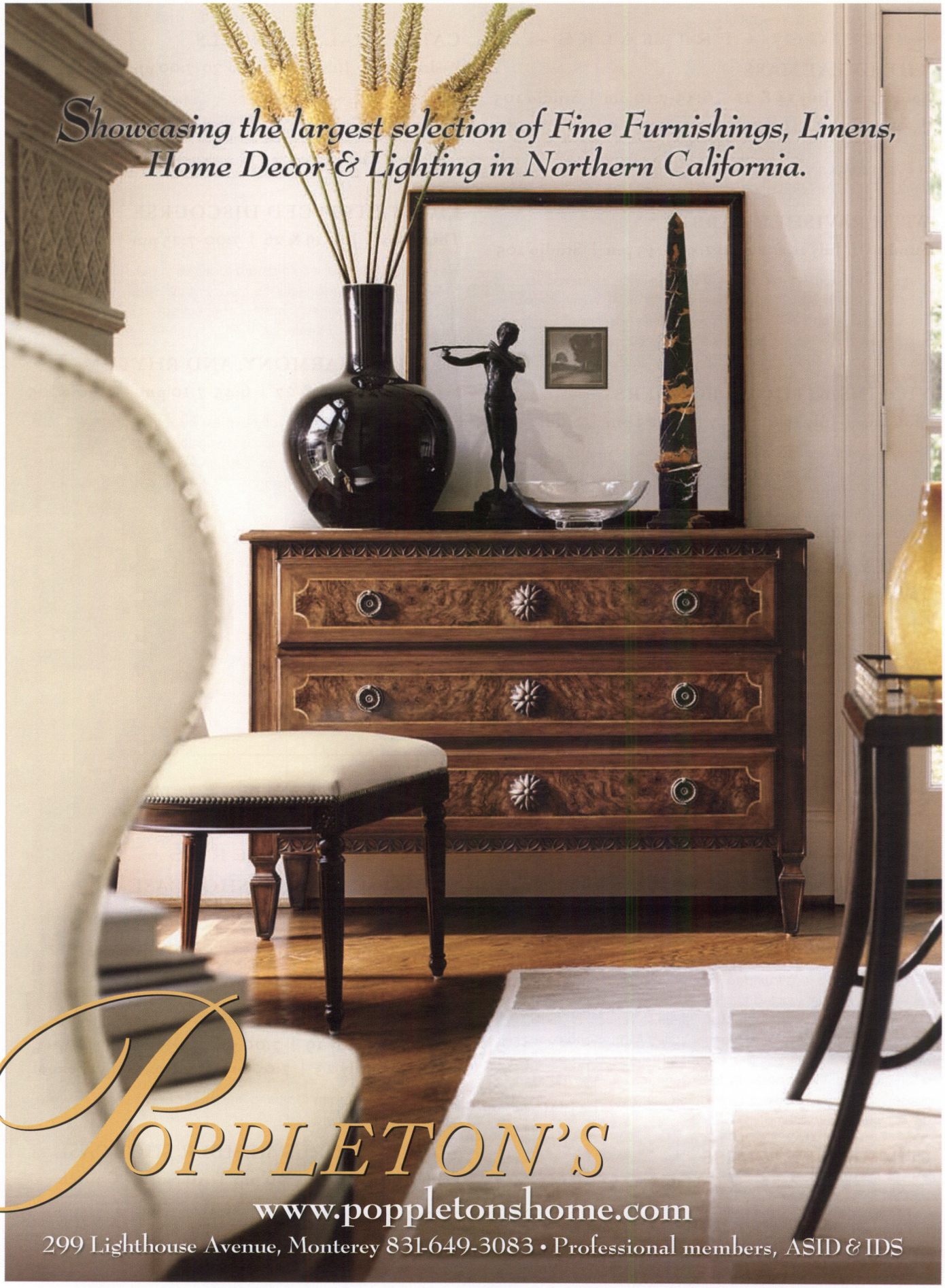
Light musical programs featuring members of the Festival's professional ensemble.

### YOUTH CHORUS MEMBER SHOWCASE

**Friday | July 27 | 5:00 pm | All Saints' Church**

### TOWER MUSIC

Enjoy pre-concert brass fanfares before most Main Concerts! See page 99 for schedule.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# Venue Information

## ALL SAINTS' CHURCH AS

LOCATION: Ninth & Dolores, Carmel
PARKING: On the street or at Sunset Center
MORE INFO: www.allsaintscarmel.org

The original All Saints' Church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed under the direction of Rector Alfred Seccombe in 1946. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.

## CHURCH IN THE FOREST CF

LOCATION: Stevenson School
3152 Forest Lake Road, Pebble Beach
PARKING: Onsite lot
MORE INFO: www.churchintheforest.org

This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees and sky. Its resident Greg Harrold pipe organ is perfectly sited high in the rear balcony with the wonderful acoustics of the chapel enhancing the tonality of this exceptional instrument.

## CHURCH OF THE WAYFARER CW

LOCATION: Seventh & Lincoln, Carmel
PARKING: On the street or at Sunset Center
MORE INFO: www.churchofthewayfarer.com

Designed to reflect the emerging style and character of the area, the chapel is an architectural homage to the many artists and artisans settling in Carmel in the 1940s. Its Schoestein & Company pipe organ was custom built in 1950 and remains one of the largest pipe organs on the Monterey Peninsula.

## OLDEMEYER CENTER OC

LOCATION: 986 Hilby Avenue, Seaside
PARKING: Onsite lot
MORE INFO: www.ci.seaside.ca.us

The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on Thursday, July 19.

## SALINAS HIGH SCHOOL SH

LOCATION: 726 South Main Street, Salinas
PARKING: Onsite lot
MORE INFO: www.salinas.k12.ca.us

Salinas High School is the venue for our free Community Concert on Monday, July 23.

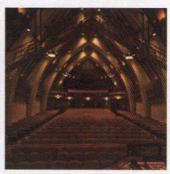
## SAN CARLOS CATHEDRAL CC

LOCATION: 400 Church Street, Monterey
PARKING: Directly across the street
MORE INFO: www.sancarloscathedral.net

Completed in 1794, the Cathedral is the oldest continually functioning church and first stone building in the state of California and is one of the state's exceptional historic monuments.

## SUNSET THEATER ST

LOCATION: Ninth & San Carlos, Carmel
PARKING: Onsite lots, free with CBF ticket after 6pm
MORE INFO: www.sunsetcenter.org



Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the new Sunset Theater retains its Gothic-inspired arches while boasting enhanced acoustics in a state-of-the-art environment for musicians and audience members alike.

## SUNSET STUDIO 105 ST/105

This location of all Festival lectures is located in the lower level of the Sunset Center complex. (Carpenter Hall will serve as an overflow area.)

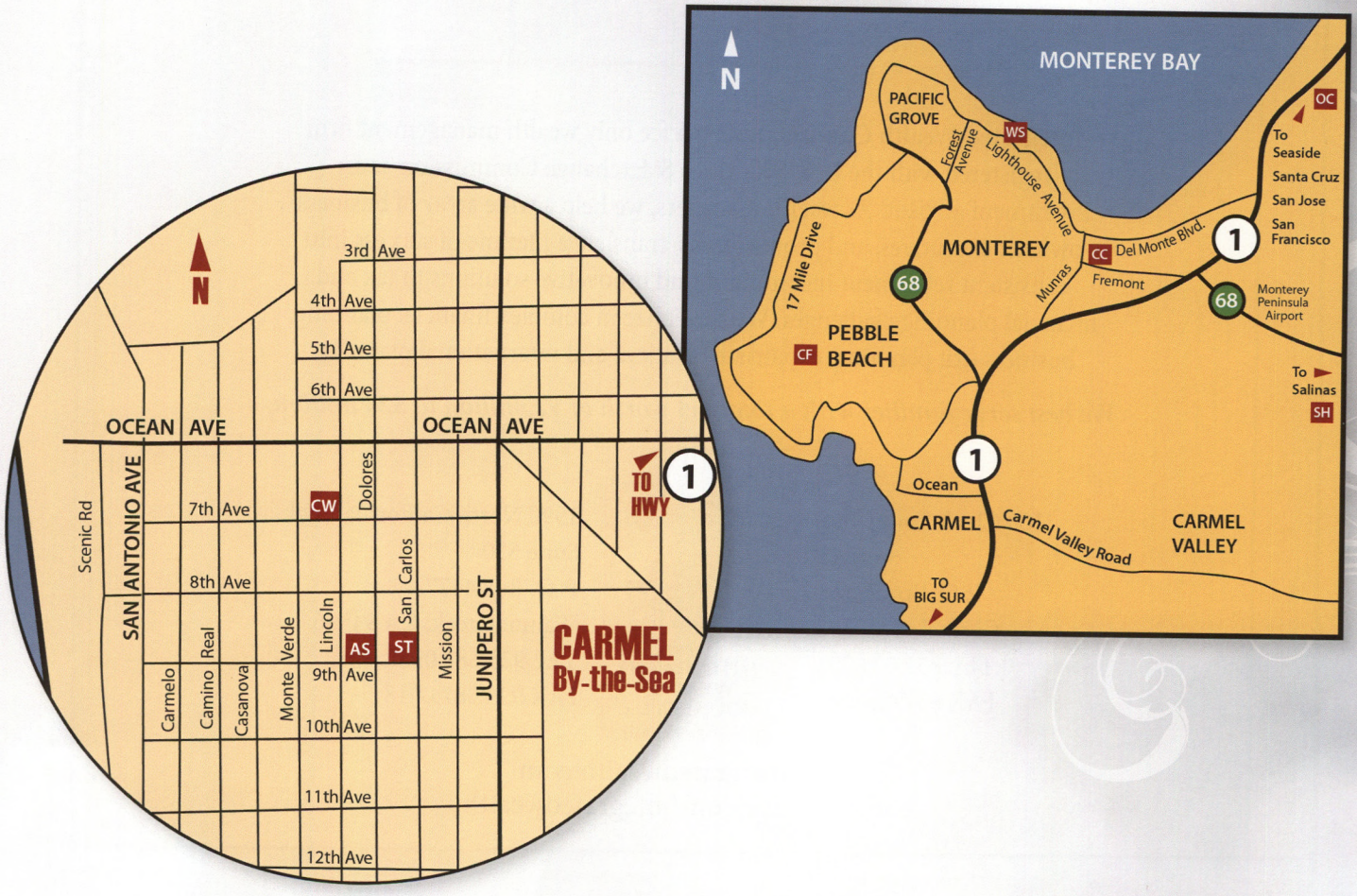
## WAVE STREET STUDIOS WS

LOCATION: 774 Wave Street, Monterey
PARKING: Nearby paid lots and meters
MORE INFO: www.livenetworks.tv

Designed and built in 2006, the property was originally home to the historic Quock Mui House, built in 1919. The facility now houses a multi-use, community-based production company. Musicians, authors, visual artists, actors, educators, youth and a multitude of others are served through this unique venture and beautiful facility.

*Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.*

*No unauthorized recording devices of any kind are allowed during any performance.*



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# Music Director & Conductor

PAUL GOODWIN

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his second season as Music Director and Conductor of the Carmel Bach Festival. He is the fourth maestro to hold this position in the organization's distinguished 75-season history.

Based near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then as an oboist. He went to university in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg (with Nicolas Harnoncourt). He became known throughout the world as one of the players in the forefront of the Early Music Revival, pushing forward playing standards and researching early music techniques on the oboe from early baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!

In his 16 years as a professional oboist, Paul played for most of the great directors in the early music world, performed concertos in the finest concert halls of the world and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love–conducting–traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a GRAMMY® in the US and a Gramophone award in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years, and he has met with considerable success with Bach's staged *St. Matthew Passion* with director Jonathan Miller.

Among his many acclaimed recordings as a conductor one could point out his CDs featuring the music of Edward Elgar with the English Chamber Orchestra, Mozart's one act opera *Zaide* with the Academy of Ancient Music, his Handel opera and oratorio recordings with Kammerorchester Basel and several atmospheric CDs of John Tavener's music. He has performed with many exciting luminaries in his career such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdelena Kozena.

Paul has a strong association with many orchestras and opera houses in Germany, particularly its fine radio symphony orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music.

Elsewhere he has conducted many national orchestras including those of Spain, Belgium, France, Scotland and Finland, plus many national chamber orchestras. In the United States, his credits include guest conducting appearances with the Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the Saint Paul Chamber Orchestra and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, and the Scottish Chamber orchestras.

In recognition of his exceptional artistic service to the performance of works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth orchestras of the Netherlands and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul loves to conduct opera, but because of family commitments he generally conducts only two staged operas a year. He has worked in the Royal Opera houses in Spain and Portugal and the National Opera houses in Scotland and Belgium, the Komische Oper in Berlin, the Sydney Opera House in Australia, as well as at the Brooklyn Academy of Music in New York. Last year he performed Handel's *Orlando* at the Scottish National Opera, Bach's staged *St. Matthew Passion* at the British National Theater and Mozart's *Magic Flute* at Oviedo Opera, Spain. This year he will be performing Handel's *Jephtha* at Welsh National Opera.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, age 14, Tom, age 12, and Barnaby, age 10.

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# A Farewell Message from Camille Kolles

## Outgoing Executive Director

*"You never leave someone behind, you take a part of them with you and leave a part of yourself behind."*

*– Author Unknown*

Dear Festival Family,

It is with a grateful heart that I share one last message with you before departing for new adventures.

We arrive at our 75th anniversary on an exciting trajectory propelled by artistic imagination and an institutional commitment to inspire, enrich and exhilarate audiences and communities of today and tomorrow. It has been a privilege to plan this anniversary season for you on the theme of J.S. Bach's Spheres of Influence–honoring the inspiration central to the Festival's mission by celebrating his global influence.

We've accomplished so much in our work together since July 2008. From building organizational infrastructure to changing from a three-week to a two-week festival format in 2009–which, along with the generosity of our donors and partners, enabled us to thrive throughout the economic downturn. From bidding farewell to beloved Music Director Bruno Weil in 2010 to establishing a new vision that seeks to transcend traditional concert boundaries and employs a multidisciplinary framework for programming. From inviting new and loyal audiences to enjoy new events such as the crossover series, film series and commissioned works to new partnerships with the Monterey Jazz Festival and YOSAL. From leading an international music director search to the astonishingly successful inaugural season of Paul Goodwin in 2011.

The selection of Debbie Chinn as my successor is a great boon for the Festival. I've truly enjoyed the privilege of getting to know her as we overlapped time together to ensure a smooth transition.

Finally, I want to express my deepest gratitude to the staff, musicians and Board of Directors for their support of my vision and the opportunity to manifest a personal commitment to vitalize the field of classical music. Board President Dave Nee has been a most generous partner in all ways–in time, leadership, sharing of the workload and friendship. Music Director Paul Goodwin has been a dream artistic collaborator–brilliant, kindhearted and fun. There are not enough staff accolades for the extraordinary degree of energy they have invested and the productivity achieved in these efforts toward building and transforming together. To all the musicians and artistic leaders I extend deepest gratitude for centering us all in the heart space. Your combination of artistry and uncommon bonds of friendship make the experience of the music both irresistible and complete.

With great fondness and best wishes,

Camille Kolles

*Clockwise from left:* Former Music Director Bruno Weil, Camille Kolles and Music Director Paul Goodwin; Carmel Bach Festival staff at Camille's goodbye party; Camille and Board President Dave Nee

# Artistic Leadership

## Andrew Megill

**Associate Conductor; Chorale Director**

**Princeton, New Jersey**

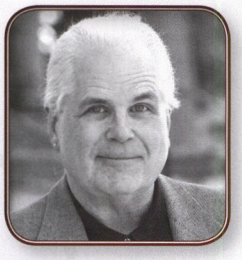
Andrew is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works. He has prepared choruses for performances with many leading orchestras, including the Montreal Symphony Orchestra, New York Philharmonic, National Symphony, Cleveland Orchestra, and Dresden Philharmonie, collaborating with conductors such as Pierre Boulez, Charles Dutoit, Rafael Fruhbeck du Burgos, Kurt Masur and Kent Nagano. Andrew teaches at Westminster Choir College in Princeton, NJ, and serves as chef de chœur for the Montreal Symphony Orchestra and as music director of the Masterwork Chorus. He is especially admired for his work in baroque music. He is artistic director of Fuma Sacra, one of America's finest ensembles specializing in early music, and frequently collaborates with leading baroque specialists, including Masaaki Suzuki and Ton Koopman. Andrew has been a guest conductor at the Yale Institute of Sacred Music, the Juilliard Opera Center, and Emmanuel Music (Boston), and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan. He has conducted regional or world premieres of works by Caleb Burhans, Paul Chihara, Sven-David Sändstrom, Lewis Spratlan, Stephen Stuckey, Jon Magnussen and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist and filmmaker Ridley Scott.

## Peter Hanson

**Concertmaster**

**London, England**

In the early 1980s, Peter formed the Hanson String Quartet, which performed regular BBC broadcasts, toured extensively and made several recordings. After the quartet gave its final concert, Peter Hanson became fascinated with period instrument performance. He was invited by Trevor Pinnock to lead the English Concert, and within a year was travelling the world playing the baroque repertoire. Soon a vision of a new quartet emerged and the Eroica Quartet was formed with colleagues from the world of period instrument performance. In addition to working with the Quartet, Peter also leads Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique. The orchestra was featured in the BBC television costume drama *Eroica*, in which Hanson both played music and acted. He has been invited as guest-leader with the Hallé Orchestra, the Scottish Chamber Orchestra, and the Philharmonia Orchestra. He now travels abroad to lead the Mahler Chamber Orchestra, Les Musiciens du Louvre, L'Orchestre des Champs-Elysée and a new French orchestra, La Chambre Philharmonique, which is a period instrument group specializing in classical and romantic repertoire. In addition to performance, Hanson has been teaching at the Royal Welsh College of Music and Drama since 2005.



## David Gordon

**Adams Master Class Director; Lecturer and Dramaturge**

**Carmel, California**

Now in his 24th season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than 80 Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at every major North American Bach festival, and at Bach festivals in Europe, South America and Japan. On the operatic stage David has performed 60 principal roles with the Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper and many other companies. A prolific recording artist, David appears on fifteen CDs for RCA Read Seal, Decca, London, Telarc, Dorian, Newport and Vox. David is a busy voice teacher, performer, and seminar presenter, and he maintains a fascinating website: www.spiritsound.com.

## Allen Whear

**Principal Cello; Chamber Series Director**

**New York, New York**

Allen is associate principal cellist of Tafelmusik Baroque Orchestra and artistic director of Baltimore's Pro Musica Rara. He performs with the Hammer Clavier Trio and has appeared as soloist with Tafelmusik, the Brandenburg Collegium, and the Charleston Symphony, among others. He has been a guest of the Smithsonian Chamber Players, Musica Antiqua Köln, Vienna Boys Choir, Concert Royal, Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

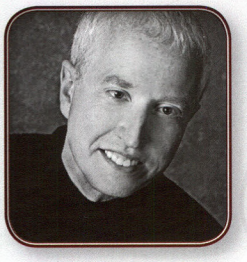
**MUSICIAN SPONSORS:** **Andrew Megill** – Frank & Denise Quattrone Foundation; **Peter Hanson** – Dr. Ise Kalsi; **David Gordon** – Betsy & Robert Sullivan; **Allen Whear** – Shirley & Lee Rosen

## Andrew Arthur

Principal Keyboard; Director of Twilight in the Cathedral

Cambridge, England

Andrew is director of music at Trinity Hall, Cambridge University, where he is a tutor and lecturer both in academic and performance studies. He is associate director of the Hanover Band, principal conductor of the Euterpe Baroque Consort and musical director of his own period-instrument ensemble Orpheus Britannicus. He also holds the position of Associate Master of Music of the Chapels Royal, Her Majesty's Tower of London. Andrew's solo keyboard engagements encompass organ, harpsichord and fortepiano literature, and he is in great demand as a continuo player with several of London's leading period-instrument ensembles. His recently released solo recordings include: *The Trinity Hall Harpsichord, The Buxtehude Influence, J.S. Bach: Organ Chorales from the Leipzig Autograph, Volume 1,* and *Organ Music for Passiontide.*



## Michael Beattie

Adams Master Class Music Director; Keyboard

Cambridge, Massachusetts

Michael Beattie has received international attention as a conductor and keyboardist specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted *Ariodante,* the *St. John Passion,* the complete Bach motets, a recent concert of the music of Haydn and Schoenberg, as well as more than one hundred Bach cantatas. Other conducting engagements have included *Rodelinda* (Cambridge Lieder and Opera Society), *Dido and Aeneas* (Glimmerglass Opera), *Rinaldo* (Pittsburgh Opera), *The Threepenny Opera* (American Repertory Theater) and Handel's *Teseo* (Chicago Opera Theater). He toured internationally with Director Peter Sellars: as assistant conductor for the Mozart/Da Ponte cycle; organist for the Bach cantatas with Lorraine Hunt Lieberson; and pianist for Weill, *Kleine Mahagonny,* and Bach, *Dialogue between Fear and Hope after Death.* Recent keyboard highlights include concerts with the Chamber Music Society of Lincoln Center, Les Violons du Roy, Pegasus Early Music and Emmanuel Music. Beattie holds degrees from the Eastman School of Music and Boston University, where he is currently a teaching associate. He has recorded for KOCH International and Nonesuch records.

## John Koza

Youth Chorus Conductor and Director; Assistant Conductor of the Chorus

Salinas, California

This is John's 17th season with the Festival. John has also been the artistic director and conductor for the Camerata Singers since 1999, director of music for First Presbyterian Church of Monterey since 2002 and an adjunct faculty member at Hartnell College since 2001. John earned his bachelor of music in vocal performance and his master of music in choral conducting from San Jose State University. John has had a unique trajectory with the Festival singing in the chorus for five seasons, in the chorale for four seasons, and assuming the positions of youth chorus conductor and assistant conductor of the chorus for eight seasons. Well known for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.

## Suzanne Mudge

Tower Music Director; Trombone

Bend, Oregon

Sue is the trombonist and artistic director of the Proteus Chamber Players, principal trombone with the Central Oregon Symphony and trombone instructor at Central Oregon College. She does occasional studio work and is a frequent guest conductor for wind bands. She also teaches at the Seven Peaks School, Cascade School of Music, and maintains a private teaching studio. While living in the San Francisco Bay Area, Sue was principal trombone with the Modesto Symphony and the Women's Philharmonic, and also performed with the Marin, Fremont, Berkeley and San Jose symphonies. She performed the world premiere of *No Trumpets, No Drums* by David Jaffe in 1992. Sue has recorded at Skywalker Ranch for the Koch and New Albion labels and received degrees from the University of the Pacific (BM) and the University of Arizona (MM).

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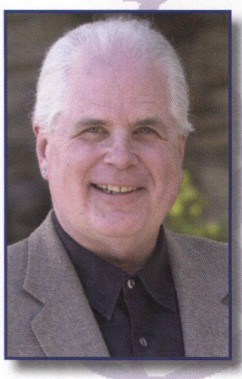

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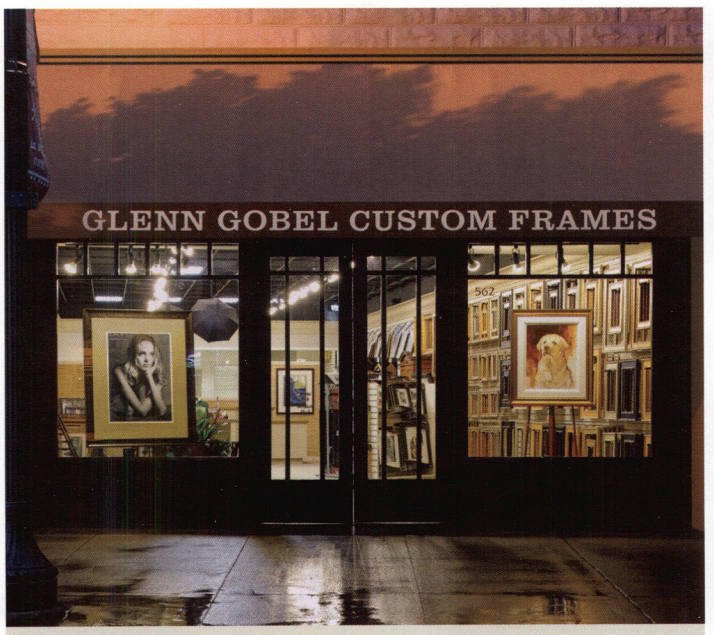


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# THE CARMEL SPIRIT

BY BARBARA ROSE SHULER

When I was asked to write reflections about my two decades covering the Carmel Bach Festival as a writer and broadcaster, many cherished memories arose. I joyfully recall season after season of exquisite music performed by the Festival ensemble, always perfecting its unity of sound and delivery. The in-depth interviews with members of the staff and ensemble that formed the basis of my writing and broadcasting each summer were richly rewarding for me personally. I especially treasure the many conversations with former Festival Conductor and Music Director Bruno Weil and now those with Maestro Paul Goodwin who, like Weil, generously shares his ideas and discoveries about the composers and their music.

The phoenix-like transformation of Carmel's 100-year-old Sunset facility into a state-of-the-art hall with impeccable acoustics occurred during these years—a fantastic undertaking to witness and share with others. Watching the orchestra evolve in a spectacular manner under the collaborative guidance of Weil and superstar Baroque violinist and concertmaster Elizabeth Wallfisch proved another highlight. Then last year, Goodwin lifted the performance levels of the ensemble to even greater heights in his inaugural season, in collaboration with his sensational concertmaster Peter Hanson.

One element that stands out clearly to me, connecting and enriching these 21 seasons, is a unique essence that has endured throughout its long and distinguished history. Weil called it "the Carmel spirit" and sometimes "the spirit of the Festival." He encountered it in 1991 when he took the reins of the Festival after Sandor Salgo's retirement. Goodwin also felt it when the baton was passed to him. It's a genuine warmth and enthusiasm among the board, staff and volunteers of the Festival. It exists in and is generated by the special bond shared between the musicians and patrons.

The Festival's new executive director Debbie Chinn—a gifted arts management specialist with more than 20 years experience—says she encountered the Carmel Bach spirit six years ago in the gracious way she was greeted as a stranger to the event. She had accepted a concert ticket from a colleague in the Bay Area and made her way to Carmel knowing nothing of the Festival. The experience made a powerful impression, so much so that upon learning that the executive position was open she sought the job.

Weil identified this quality in a noble musical approach that matched his own ideal of "putting yourself behind the music and not in front of it." He felt it in the pure elation of the music-making, openness to inspiration and a devotion to creative excellence. Goodwin's rapport with the ensemble and audience was so electric and exciting last year that Sunset Theatre was packed to overflowing during the free open-rehearsal cycle—an unprecedented occurrence.

The Carmel spirit shines in the faces of ticketholders, ushers, the host of volunteers, staff members, musicians, choristers and those who gather to hear the brass Tower Music.

When the Festival began 75 years ago, during Carmel's golden era, this elixir was already fully present. Cultivated by the eclectic community of artists, writers, photographers, poets, theater producers and musicians who founded Carmel in the early 1900's, the Carmel spirit came into being through their generosity, talents and appreciation of aesthetic ideals.

These early Carmel inhabitants exchanged ideas, celebrated art and life, and welcomed others to their gatherings, concerts, exhibitions, collaborations and discoveries. Among those who made their way to Carmel in those days were writers Jack London, George Sterling, Mary Austin, Robert Louis Stevenson and poet Robinson Jeffers, as well as Ansel Adams, Dene Denny, Hazel Watrous and other well-known individuals.

The Carmel spirit also has origins in what Jeffers called "the astonishing beauty of things"—the epic grandeur of the rocks, the ocean, the hills, cliffs, meadows and sandy shores of the region. It is easy to understand why Denny, Watrous and friends devoted themselves to bringing great masterpieces of Western music to

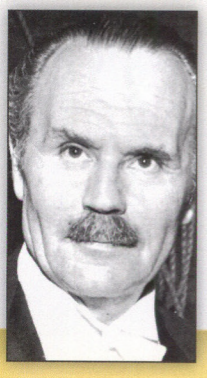
1930

*(Above) The "Heralding Trombones" have been a fixture of the Festival since 1936. With today's expanded instrumentation, they are the familiar Tower Music.*

*Noel Sullivan (left) was a lover of Baroque music and a great supporter of the young Festival, hosting cast parties at his farm Hollow Hills (site of the current Carmel Valley Manor) and underwriting much of the early Festival's expenses. His ample music room complete with organ and piano offered rehearsal and recital space. In addition to his philanthropic interest, Mr. Sullivan was a fine musician and was often a soloist for the Carmel Bach Festival.*

*(Left) Everett Smith, Mayor of Carmel, was Del Monte's tree expert and forester, whose "low C is as solid as the roots of the trees he climbs." Mayor Smith was a great supporter of the Carmel Bach Festival and sang in the bass section of the chorus.*

*(Right) In 1938 Gastone Usigli became the conductor and directed the Festival artists, all volunteer performers, until his death in 1956. Under his leadership the Festival expanded to a full week in 1940 and was able to return to an overflow crowd in 1946 after three dark years during World War II.*



this setting. As Jeffers found divine majesty in the landscape, the founders of the Festival turned to the universality of Bach's message as a source of spiritual connection.

"Great music changes you; it brings in the light," Weil said to me once. Maestro Salgo, who led the festival for 36 years, said of his tenure, "I believed that the Festival communicated a certain spiritual message to audiences. I felt that this was something Bach expressed...In studying these masterpieces one feels that one is in the presence of eternity."

At the Festival, this spirit is evident in the generosity of hundreds of members of the larger community who donate time, expertise, funds and musical skills as well as opening up their homes for out-of-town musicians. Local businesses likewise contribute bigheartedly in countless ways.

Looking back, the two figures in the town's history most prominently imbued with the Carmel spirit are Dene Denny and Robinson Jeffers. Jeffers, the trans-humanist, gave verse to wild things, granite, and the transcendental epiphanies of nature, of place: Carmel's living and organic glories. Denny, whom Salgo calls "a truly remarkable woman," believed in music and art as a transfiguring force for humans, to be cultivated in her beloved Carmel. Her entrepreneurial partnership with Watrous generated a prodigious legacy of culture, crowned by the now world-renowned Carmel Bach Festival.

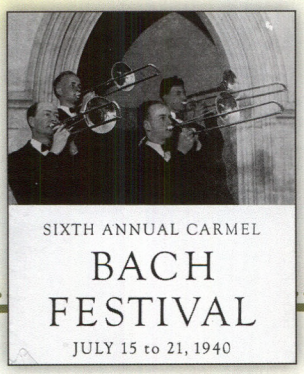
The spirit of the festival thrives on respect for tradition and active remembrance of the legacy of past accomplishments. It is also fed by new ideas, creations and synergies. A 75-year time-lapse view of the Festival reveals a continuous intelligent interplay between the traditional and new. When young maestro Salgo first presented Denny with his innovative concepts about the programming, she gave him her blessing. "These are new ideas," she told him, "but I think they are interesting, so go ahead with them." "She saw there had to be progress," Salgo says, "and she encouraged me."

Former executive director Camille Kolles says the power of the Carmel spirit changed her ideas about the left-brained approach so often used in the business world. She was tasked with bringing a new level of administrative stability to the Festival and a vision for flourishing in the new century.

Weil and Wallfisch now perform and teach in the Carmel spirit, sharing with a wider world what they learned here, refined through their extraordinary musical partnership.

The spirit of the Festival is about love and human aspiration, about community and shared purpose. It's about beauty and learning and laughter. It is burnished by hard work and creative excellence fed by the imagination. It's about discovering, giving and listening. It's about people, harmony and joy. And maybe, more than just a little, it's about Johann Sebastian Bach.

As a longtime observer of the Festival, I too have been affected by the Carmel Bach alchemy. It has changed and enriched my life immeasurably, and I hope it remains a vibrant force far into the future.




## 1940

*(Left) "Was there ever a time in the history of the world when we needed this more?" (Carmel Pine Cone, July 1942) Even so, due to World War II, the festival was suspended for three years, as the focus was to help the war effort in activities like these nurses shown rolling bandages at the Carmel Red Cross office.*

*(Three photos right) Ernst Bacon, Sascha Jacobinoff and Michel Penha were the conductors during the first three years of the Festival.*

## 1930's & 1940's

Dene Denny and Hazel Watrous planned the inaugural season of the Carmel Bach Festival with community musicians from the Monterey Peninsula Orchestra, under the baton of Ernst Bacon. The first was a four-day festival with performances in Sunset School Auditorium and Carmel Mission Basilica and included lectures and open rehearsals as well as concerts. The first presentation of J.S. Bach's B Minor Mass in the Carmel Mission was broadcast nationwide live on NBC radio in 1938. Advertising stated, "Spend Your Vacation in Carmel-by-the-Sea. Include the Carmel Bach Festival in your vacation schedule."

World War II necessitated a three-year break in the presentation of the annual festival; however Gastone Usigli's leadership provided a needed stability during this turbulent time. Conductor from 1938 until his death in 1956, Usigli directed a combination of professional musicians and local amateurs who gave "their services through their interest in the musical opportunity which the Festival affords." The patriotic spirit of providing service also sparked the philanthropy of Noel Sullivan, the nephew of the noted Mayor of San Francisco and early California Senator James D. Phelan. A soloist with the Carmel Bach Festival and a generous patron of the arts, Mr. Sullivan provided crucial financial support to the young festival.

# Brief History of the Bach Festival

## Focusing on Denny and Watrous

On the 250th anniversary of Bach's birth, in the summer of 1935, the Carmel Bach Festival was founded "in celebration of the birth of a music which is judged the greatest of all music in the world...." Here is the brief story of the producers and the conception of their festival whose 75th season we celebrate this year.

Optimal serendipitous circumstances converged when two young, entrepreneurial women, both well-educated, both working in and dedicated to the arts, vacationed in a small seaside community, a center for art, culture and ideas. Soon after that short visit, Dene Denny and Hazel Watrous returned to Carmel permanently in 1925.

Their friendship and ultimately their collaborations were enriched by the fertile blend of the Denny family's knowledge of banking and merchandising and the Watrous legacy of the arts, along with their own unique talents and training. Watrous' father was a well-known landscape photographer in Visalia, California. Denny's father was a banker, founder of one of California's first chain stores and owner of a 1,000 acre ranch in Siskiyou County near Mt. Shasta. Both were from small California towns, but seemed equally competent and comfortable in the urban centers of San Francisco and Los Angeles.

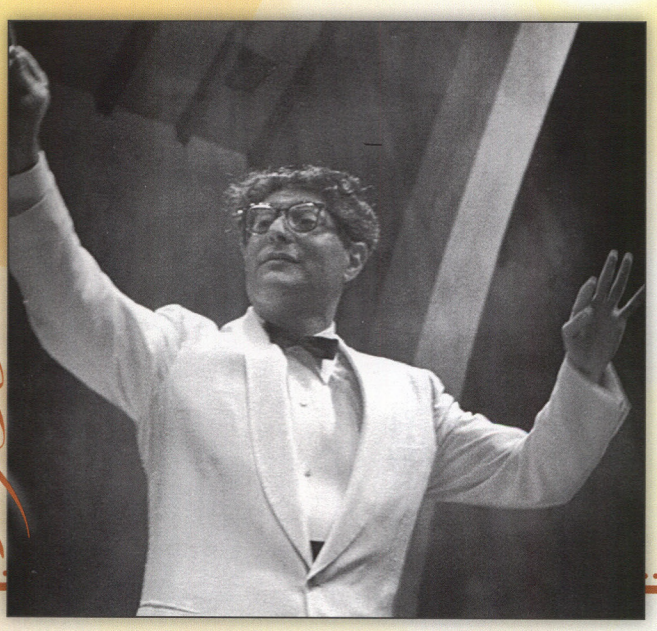
With undergraduate and graduate degrees in English from University of California, Berkeley, Denny was also a burgeoning pianist, and following a period of musical training in New York City, she opened a San Francisco studio to stage recitals and teach piano. Watrous was a highly educated visual artist and designer. She had worked in theater in Los Angeles and San Francisco and as supervisor of art for the Alameda City Schools. They met through friends at a studio party in 1922.

Influenced by both the Arts and Crafts school and the Modernist movement, which rejected the more conservative, traditional tenets, Watrous designed a home for them in Carmel called Harmony House, located on Dolores, north of Second. She designed dozens of other Carmel houses and was instrumental in establishing the now familiar Carmel cottage look featuring large windows, use of redwood and exposed beams on the interior, and board and batten exteriors.

At Harmony House, considered the birthplace of the Carmel Bach Festival, Denny produced recitals, lectures and soirees with a proclivity toward the contemporary. It is worth noting that Denny, an apparent enthusiast of contemporary music, had performed Schoenberg's Opus 23 while living in San Francisco. This recital was quite possibly the first introduction of Schoenberg's work to audiences in the West. Out of these informal recitals held at Harmony House the Carmel Music Society was formed in 1926.

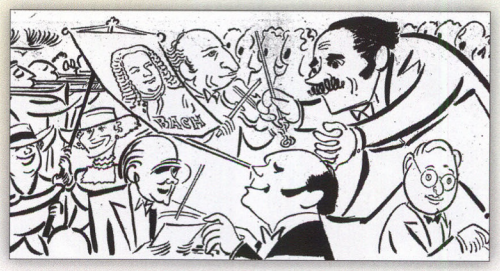
Another association to the worlds of contemporary thought, Modernist design and the creative forces in California was Denny and Watrous' theater critic friend, Pauline Giblings Schindler. Schindler wrote for the progressive weekly, *The Carmelite*, was a columnist for *The Carmel Pine Cone*, and the local drama critic for

1950



*(Left) In a tribute to Maestro Salgo upon his death in 2007, CBF Principal Bassoon and Managing Director Jesse Read noted that Maestro Salgo was "known for his perceptive musical instincts, sensitivity, compassion...and introduced audiences to a vast wealth of unknown music and established a program of larger works..." Upon becoming the Music Director, Salgo initiated a three-year cycle of Bach's Mass in B Minor, St. John Passion and St. Matthew Passion.*

*(Above) The first Festival closed with a concert in the Carmel Mission Basilica, a practice stopped during World War II. In 1961, Maestro Salgo brought the Mission concerts back with a midnight, candlelit performance.*




*(Right) Artists of all media were captivated by the Carmel Bach Festival. July 15, 1950 the SF Chronicle published this Sotomayor cartoon showing Watrous and Denny parading a banner of Bach as Usigli conducts. Among the soloists depicted are Noel Sullivan, basso; Maxim Schapiro, pianist and Ludwig Altman, organist. The Heralding Trombones and chorus provide the background.*

the *Christian Science Monitor*. She was also the wife of Rudolph M. Schindler, the noted architect who interned and worked with Frank Lloyd Wright before opening a solo practice in southern California.

As their work together developed, they formed Denny-Watrous Management in the late 20s, professionalizing their music management and promotion and moving into the theater arena, which resulted in leasing the Theatre of the Golden Bough in 1928. They were also instrumental in the renovation of the First Theater in Monterey, an active theater until just a few years ago when it closed for required earthquake retrofitting.

Soon after forming the management company, they opened the Denny-Watrous Gallery in the M.J. Murphy-built house across from City Hall that had previously housed *The Carmel Pine Cone* office. Denny and Watrous used the space for concerts and plays as well as for art displays.

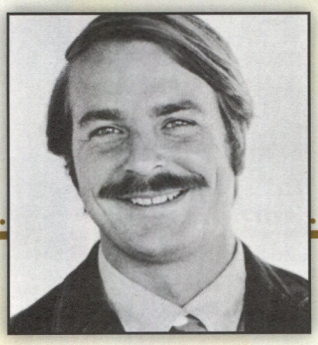
**Carmel Bach Festival is born**

As a natural extension of the informal recitals in their home and gallery, their many acquaintances in the arts and their talents in producing and passion for music, Denny and Watrous planned a summer Bach festival in 1935. The first Festival was a four-day season, conducted by Ernst Bacon who in 1934 had been appointed conductor of the newly formed Monterey County Symphony (itself a sponsored outgrowth of the Carmel Music Society and Denny-Watrous Management concerts). The format for the first season was one of concerts, recitals, open rehearsals and free lectures at Sunset School Auditorium and the Carmel Mission Basilica.

Their founding premises of offering the "greatest of all music in the world" along with education that informs the music, have remained key components of the Carmel Bach Festival for 75 years. We continue to be committed to presenting music and ideas inspired by the historical and ongoing influence of J.S. Bach in the world.

## 1960

*(Right) Dene Denny chats with the Festival's new Music Director/ Conductor and his wife Priscilla, following the opening night concert of Maestro Salgo's inaugural season in 1956.*



*(Below left to right) Three who brought varied, essential and unforgettable talents to the Festival arrived in the 1960s. Ken Aherns, who began Festival career as the organist and assistant chorale conductor, also worked as librarian and operations manager over the next 30 years. Michael Becker also arrived in 1963, a young member of the stage crew who built his career, backstage expertise and assured a smooth running operation, retiring in 2010 as Stage Manager. San Franciscan James Schwabacher was tenor soloist with the Festival for almost 20 years, continuing his association with the Festival long after he left the stage. Maestro Salgo described him (in an interview with Caroline C. Crawford archived at the U.C. Berkeley Regional Oral History Office, Bancroft Library) as "one of the indispensable soloists at the Carmel Bach Festival, an unforgettable Evangelist in the performances of the Bach Passions."*

## 1950's 1960's

In the 1950s death brought huge changes to the Festival. Hazel Watrous died in 1955; the Festival's long-time conductor Gastone Usigli died of a heart attack in March 1956. Dene Denny, however, continued her strong commitment personally choosing Usigli's successor and ushering in the thirty-six year reign of Maestro Sandor Salgo. As she herself was not well, Denny asked Maestro Salgo to be the Festival's music director as well as the conductor. Within a few years his wife, Priscilla, joined the staff, training and developing the chorale. Other stellar musicians such as concert mistress Rosemary Waller, began following Salgo to Carmel each summer.

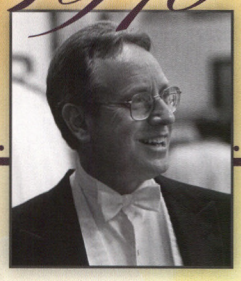
Sadly the decade began with the death of Dene Denny, but the Festival continued and, indeed, expanded the founders' vision. Concerts often sold out prompting the Festival to grow to ten days. The program cover boasted its first color photo depicting the return to concerts in the Carmel Mission, a tradition that had discontinued during World War II. Long-term, fruitful associations began in the 60s, including those of Ken Aherns, who started as the organist and assistant chorale conductor and continued in various capacities for over 30 years and Michael Becker, who, as a high school student began his Festival career as a volunteer stagehand, retiring in 2010 as Stage Manager.

# 1970's 1980's

At the beginning of the 1970s the Festival grew to a full two weeks, adding a third week by 1979. The warmth and humanity of Maestro Salgo's approach to the literature of the Baroque era inspired a critic to write in 1975, "Again and again, the genius of Bach found its proper instrument in Salgo. Rarely has one man had a greater impact upon the evolution and development of a musical institution than has Maestro Salgo with the Carmel Bach Festival."

The 1980s were filled with anniversaries and birthdays, notably the 300th anniversary of Johann Sebastian Bach's birth, the 50th anniversary of the founding of the Carmel Bach Festival and the 30th anniversary of Sandor Salgo's tenure as music director and conductor. Also, in honor of Virginia Best Adams' 80th birthday in 1984, the Master Vocal Class program was established in her name through an endowed fund created by the family and friends of Ansel Adams. To celebrate Bach's 300th birthday, noted artist and patron Emile Norman presented the Festival with a portrait of Bach done in his signature style of wood-inlay mosaic.

## 1970



*(Above) Bruce Lamott, harpsichordist and lecturer, began with the Festival in 1974 and later succeeded Priscilla Salgo as choral director. His lectures preceding the traditionally choral Mission Concert were enlightening and well received by patrons attending the pre-concert dinner at the Carmel Mission.*

*(Left and below) The music continued to soar, inspiring an enthusiastic audience. The hall was filled to capacity, hence in 1973 the Festival was expanded to two weeks and recitals were held in alternative venues such as All Saints Episcopal Church in Carmel.*

## 1990

*(Left) The photo, taken by Ansel Adams, was the program book cover in 1991 Maestro Salgo's last season. He retired saying, "The Bach Festival was my life's work" and during the past 36 years [I] have tried to communicate, "the aura of reverence and the profundity of feeling" of Bach's music."*

*(Right) The Ansel Adams family and Carmel Bach Festival relationship has remained strong over the years. Pictured here is the 1988 program book cover, one of seven seasons that the Ansel Adams Publishing Rights Trust donated the use of Adams' art to the Festival.*

*(Above) Elizabeth Wallfisch over a period of years had enjoyed a close professional association with Bruno Weil and in 1993 Weil recruited her to join the Festival artists as concert master, a challenge and opportunity she embraced for the next 18 years. As the new concertmaster in 1993, Elizabeth Wallfisch gave several master class sessions to train musicians in Baroque techniques. Here we see Allen Whear, cello, puzzling over a new interpretation of a phrase.*

## 1980

(Above) In 1980 Jesse Read agreed to fill an unexpected void as bassoonist which began a long and fruitful tenure with the Festival. Principal bassoon, insightful virtuoso and teacher and eventually the Festival's Managing Director from 2005-2008.

(Left) Public Broadcasting Service produced a television broadcast of the Mission Concert in 1985 that was aired nationally during the following Christmas and Easter seasons.

(Above) David Gordon was the tenor soloist beginning in 1983 and he continues to draw applause and appreciation, leaving his unique and indelible impression on the audiences and artists in his multiple roles of Adams Master Class Director; Lecturer and Dramaturg.

(Above)] Jo Barton, President of the Board, accepts the inlay wood portrait of JS Bach donated by Bach aficionado and internationally acclaimed artist Emile Norman in 1985 on the 300th anniversary of Bach's birth.

(Above) Sandor Salgo was often described as sensitive, compassionate and human as well as a man of keen intellect and musical insight. This masterful photo by Ansel Adams has captured the multiple aspects of Maestro Salgo on his 30th anniversary with the Festival.

## 2000

(Right) Bruno Weil infused new sounds and talent and enhanced the musical experience by bringing renowned guest soloists such as Baritone Sandor Sylvan in 1995, reported in a review as adding "a new generation of vocal sophistication."

(Below) Conductor Bruno Weil and artists acknowledge the audience enjoyment and appreciation of their performance.

(Below) Nana Faridany performed a multitude of operational duties during her long many years with the Festival, ending her career as the Artistic Administrator. Sadly her tenure was truncated by illness and death in 2006.

(Above color) Weil debuted as Music Director and Conductor of the Festival and drawing from his vast knowledge and considerable experience as guest conductor of many of the major international orchestras, he introduced the audience to new tempos and interpretations of familiar music.

## 1990's 2000's

Maestro Salgo announced his retirement in 1991 after 36 years with the Festival and an international search began, identifying and engaging internationally acclaimed conductor Bruno Weil to lead the musical vision for the next 19 years. Building on the legacy of Sandor Salgo, Weil advanced the Festival's reputation for excellence, expanded the repertoire and brought a different look, a changed sound and new stylistic awareness. Weil added new soloists to the mix during this era and the new concertmaster, Elizabeth Wallfisch added exciting dimension to the orchestral sound.

Displaced by the renovation of Sunset Center after the 2000 season, the Festival sought other temporary venues, overcame the challenges of securing appropriate space in the wake of restricted use of federal facilities after 9/11 and returned to Sunset in 2003 - the first musical group to perform in the newly renovated Sunset Theater. The acoustical improvements were astounding and amenities for patrons and musicians were incredibly enhanced. During this decade, new outreach activities were launched and Festival music under Maestro Weil continued to be characterized as "vital", "magical" and 'invigorating" Long-time patron and former Board member, Bertie Elliott noted in farewell remarks that "Bruno and Libby [Elizabeth]...brought the level of music to a new place with their extraordinary musical gifts, interpretations and...stretched my musical experience..."

## 2010 & Beyond

Performing to packed houses, Maestro Weil and Concertmaster Wallfisch delivered a celebratory farewell season in 2010 following 19 years and 18 years, respectively, with the Festival. New Music Director Paul Goodwin astonished and electrified audiences during his 2011 inaugural season with high energy open rehearsals, intensely musical performances and innovative programming, especially Bach's St. John Passion performed in plain clothes. The vision championed by former Executive Director Camille Kolles since 2008 was coming to fruition—to inspire loyal fans and attract new and diverse audiences by transcending traditional boundaries of concert presentation and employing a multidisciplinary framework for programming. The Festival expanded beyond Carmel in collaboration with the Monterey Jazz Festival and in a new partnership with Youth Orchestra of Salinas, an El Sistema-inspired youth program in Salinas. The Youth Chorus increased its number of performances, including King City in south Salinas Valley and Rancho Cielo north of Salinas. The Young Musicians program celebrated its 10th anniversary. This season, the 75th anniversary, Carmel Bach Festival welcomes Debbie Chinn as Executive Director in anticipation of further inspiration and innovation.

# 2012

## A BANNER YEAR

Nancy Morrow (1917-2009) began a long, happy and rewarding relationship with the Carmel Bach Festival in 1945, as Festival Chorus member, usher and volunteer. She soon became the assistant to founders Dene Denny and Hazel Watrous and, in 1979, was asked to join the Carmel Bach Festival Board of Directors.

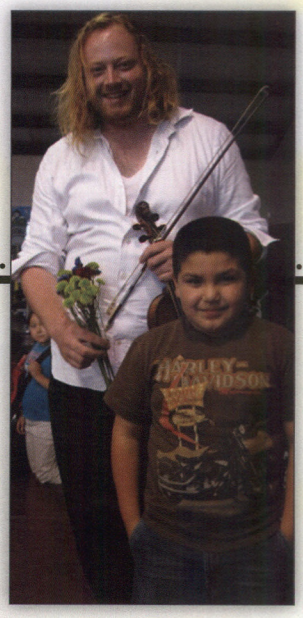
Beginning in 1981, Nancy explored and researched heraldry for the Wednesday night Mission Concerts (known then as the Founders' Memorial Concerts) at the Carmel Mission Basilica. Over the next 35 years, Nancy and a few dedicated volunteers hand-crafted large banners depicting the coats of arms of many illustrious kings and queens of Europe. Nancy did not "Google." She accomplished her research by going to the very castles, villages, churches, town halls, museums, libraries and parks where she could look with her own eyes at the pictures, statues and crypts of European nobility. She consulted books and memorabilia that displayed the emblems of long-dead monarchs: perhaps a canon with heraldic lions in high relief; an old painting of a shiny golden crown encrusted with gems; a hand-illuminated drawing of a knight and his shield on the pages of an aged and brittle text. The kings and queens, electors, counts, dukes and imperial princes of Prussia, England, Poland, France, Spain, Austria and Germany were the patrons of the arts in the Baroque era. Nancy thought the color, heraldry and sparkly bits of the historical monarchies' family crests would add flash to the Mission candlelight processions and concerts while recognizing the "donor lists" of olden times.

In past Festival seasons, Nancy Morrow's banners have been honored and displayed in the Marjorie Evans Gallery at Sunset Center, as well as in various festival venues and homes. For the Festival's 75th anniversary we have collected 100 banners, all of which have been used over the years by the event teams and volunteers for everything from the Mission candlelight processions to window coverings, stage and gala backdrops, and, so I hear, tablecloths. They are currently in a repair and curating process. By going through Nancy's assembled research we hope to compile the background stories, symbolic meanings and photos of all the banners for an historical reference book to be kept in the Carmel Bach Festival office.

## 2010

*(Below) Now in its 8th year, the Youth Chorus is comprised of high school students that perform across the Monterey Peninsula.*

*(Below) Edwin Huizinga volunteers his time to perform at area schools, where students have little to no access to classical music performances.*



*(Above) Tenor saxophonist Joe Lovano performs with the Festival Orchestra.*

*(Left) Music Director Paul Goodwin and Executive Director Debbie Chinn*

The banners, which have been donated to the Festival by Nancy's daughter, Melissa Lofton, range in size from 3'x 5' to 8' x 12', and each one contains layers of glorious embellishment on satin, rayon, parachute-nylon or velvet: paint, cloth, metallic paper cut-outs, braid, trim, tassels, cord, buttons, rhinestones, staples, hot glue, Elmer's glue, spray adhesive, rubber cement, iron-on transfers, colored adhesive dots, bias tape, thread (both colored and metallic), black electrician's tape (someone's quick repair of the supporting dowel rods), and myriad other amusing materials eroded by time, travel between venues, and eclectic storage. The symbols on the banners include chevrons, fleurs-de-lis, crosses and crowns; suns, comets, moons and stars; rivers, trees, mountains and leaves; axes, spears and arrows; gems, butterflies, deer, bears, winged lions, giant bees with lacy three-dimensional wings and other stylized flora and fauna; as well as Roman numerals and Latin phrases honoring kings, popes and the Creator. The family crests or shields were designed by the "graphic artists" of ancient times, who wove together symbols of strength and power in many variations and colors for the royal houses.

The candlelight in the Mission plays with the gleam and glimmer of Nancy Morrow's colorful silver- and gold-trimmed banners. They flutter in the sweet coastal breezes that whiffle through the open doors of the Mission, giving the audience, in Nancy's own words, "points of light" on which to focus their eyes in the darkened chapel. During the Carmel Mission restoration this year, the Wednesday night Mission Concerts take place at Sunset Center, and we preserve the impression, if not the sacred candlelit ambience, of the Mission, by displaying 36 of the brightest and boldest of Nancy's beautiful banner collection - in the hall and around the other 75th anniversary Carmel Bach Festival venues.

**Ginna BB Gordon**
The Banner Project
2012

*(Below) Participants in the Young Musician Concert have an opportunity to perform at the Sunset Center.*

*(Above) French horn players, Loren Tayerle and Christopher Cooper.*

*(Above) The Bach to the Future program exposes our younger audiences to the history and language of music.*

## IN MEMORIAM
## 1919-2012

# *Priscilla Salgo*

*Music is the speech of angels. When words leave off, music begins. Music gives wings to the mind, soul to the universe, flight to the imagination, charm to sadness, life to everything. Let us go to meet the Lord; let us greet Him with the sound of music.*

From the choral work commissioned by Sunnyvale First Presbyterian Church in Priscilla's honor, *To Music* by Kirke Mechem

Sandor Salgo believed and voiced publically that there were four remarkable women in his life – Mrs. Montgomery and Mrs. Williamson, who brought him to America; Miss Denny, founder of the Festival; and Priscilla. Sandor and Priscilla met at Princeton University and married in 1944. From the beginning, their lives were intertwined – "two musicians, we always talked and thought of music. What was so wonderful was that I married an excellent musician, so that we looked at things from the same common viewpoint. What was particularly helpful was her presence at my rehearsals and of course my performances. She gave me constructive, very objective criticism, which helped me to grow artistically and in human terms. In retrospect, I can say that if my long life had unity and coherence in spite of my different activities as violinist, conductor, teacher, and lecturer, it was she who helped me to have this unity and coherence."

Two years after Maestro Salgo became music director and conductor of the Festival in 1956, Priscilla began training the chorale, professional singers engaged to augment the chorus and perform some of the major works added to the Festival's programs. They made it their life's work to create not just another festival , but to use the music of Bach, Mozart and other composers to communicate a spiritual message to audiences, thus engaging on a deeper level all who performed and all who attended. As Priscilla once stated, "When we were in Carmel, it was our whole world. We lived and breathed music, and the outside world ceased to exist for us until after the Festival was over." Theirs was a collaboration based on a profound love for each other, made possible by their love of music, from which we all benefit.

*[quotes taken from an oral history transcript from the U.C. Berkeley, Regional Oral History Office, Bancroft Library – interviews conducted by Caroline C. Crawford in 1994-1996]*

# Favorite Festival Memories

This past spring we invited Festival-goers to submit their favorite Festival memory in honor of our 75th anniversary celebration. The wide-ranging submissions are not simply a reflection of the diverse offerings of the Festival, but a tribute to the unique perceptions and perspectives of each individual who walks through our doors. As our 75th Festival now unfolds, may these memories serve as a powerful reminder that when ever-improving technology beckons us to stay home and engage with our devices, we might consider heeding the call of a quieter voice inviting us to a shared experience of live music-making. You never know who you might meet or what lifelong memory might await you. Below is only a selection. Please visit the History Hub in the Bach Lounge to enjoy a longer walk down memory lane.

"Via telephone conversation, my mother indicated that this is what she would like to have remembered about her Aunt Dene [co-founder] and the Bach Festival:
"Aunt Dene always felt that the Sunday B Minor Mass performance was the most important of all because of its spiritual significance."
My mother Dorelee also recalls, " It was a long drive from our home in Modesto, but our family never failed to be in attendance at the Bach Festival, even during the Depression."
Finally, in the case of my three siblings and me, the family tradition of making a *pilgrimage* to Carmel for "the Bach" continued, though the trip from the East Bay was significantly shorter. I have fond memories of venturing out into the cold, foggy morning air in order to attend a concert held in the All Saints' Social Hall on Dolores Street. I remember feeling cheered by the spoken anecdotes the musicians shared; it made the performances seem personalized. The Mission Concert, which I believe used to run to midnight, was a *magical experience....*
During concerts held at the old Sunset Theater we were occasionally visited by "Johann Sebastian Bat." We always rushed to arrive in time to hear the Tower Music beforehand. Here's hoping the flavor of my great-aunt's vision can continue."

Kathleen Castello Dang
*Los Gatos, CA*

"The opening night of the first Bach Festival season with our new conductor, Paul Goodwin, was an **EXCITING ONE!** As a volunteer usher for the left front portion of the house, I had the **GOOD FORTUNE** to be placed in the front row, the seat closest to the left wall. This gave me a clear view of Mr. Goodwin. It was sheer delight to see his every expression, gesture and body movement as he connected with his musicians! He conducted with his entire *body, mind, & spirit* and lived every note of the music! His fantastic energy invited every musician to give his or her very best. Such exuberance I have never seen in a conductor. His enthusiasm and connection to the audience as he spoke and took his bows was also extraordinary - and contagious!"

Jennie England
*Carmel, CA; Sunset volunteer usher for nine years*

## *I Love Bach*

and the baroque and I have the good fortune to attend the Festival annually. For Paul Goodwin's first season, I attended the St. John Passion. Part of my usual ritual, to enjoy the sacred music performed by musicians in 'black tie,' had disappeared! I was dazed and confused. That is, until I realized that the music was as **GREAT AS EVER** and that the scenes created by the solo singers, 'acted' as if in an opera, could easily represent the original story two thousand years ago when no one appeared before Jesus or Pilate dressed in tuxedos. The tone of the concerts throughout the remainder of my week there, reflecting a change that fit my Sunday revelation, left me **EXHILARATED AND EXCITED** to attend again this year. Thank you!"

David Nathanson
*Bloomfield Hills, MI*

I was on the Festival staff during Bruno Weil's first year when the Festival office was housed in one large classroom and an adjoining storage room in the old Sunset School building.
One night during an intermission, I hurried back to the office to take care of some task and ducked into the storage area for a moment to retrieve something. There, tucked away at the far end of the room, sitting back on his heels on the floor, was Bruno,

*meditating.*

Deborah Whittlesey-Sharp
*Carmel, CA*

"My favorite—Tower Music.... No other festival has a location like Carmel or an event that evokes the **CHARM AND ARTISTRY** of the Carmel Bach Festival Tower Music. Standing outside on the Sunset Center courtyard, under the

*pine trees, usually in fog peacefully*

listening to wonderful musicians, in anticipation of the main concert. What is better?

Mark Harner
*Honolulu, HI*

I guess it must have been 75 years ago that my mother took me to see the Bach Festival trumpeters playing from the upper windows of the Sunset School Auditorium. It was such an **EXCITING EVENT** for a seven-year-old and, perhaps, explains my

*lifelong love of the music of Bach.*

Ginger Harmon
*Portola Valley, CA*

A few years ago I attended my first Carmel Bach Festival, choosing to hear the Double Concerto, as I had funds for only one event.

Sitting in the darkened Sunset Center, way up in the balcony, I saw Elizabeth Wallfisch and the other players arrive on stage not in concert dress, but in regular everyday clothing. I knew something special was about to occur: this was going to be real! They began and immediately I felt the deep physicality of the event - how the players threw themselves physically into the work, into the communication between and among themselves and how the audience was similarly deeply engaged. I sat on the edge of my chair, totally involved and transported in the **UNSPEAKABLE JOY** of being part of this creation. **MUSIC IS LIFE.**

*Music celebrates the joy of life.*

Barbara Whittingham
*Walnut Creek, CA*

"At the end of the presentation, the hosts allowed my three girls to play the spinet and harpsichord. They were newer pianists at the time and played "When the Saints Go Marching In." Now my girls are 16, 14 and 10 and preparing for their spring recital of Beethoven's "Moonlight" Sonata, "Für Elise," and "Variations of a Russian Dance." I cherish these pictures because they remind me of how the Carmel Bach Festival **WELCOMED** my small children into the

*world of classical music.*

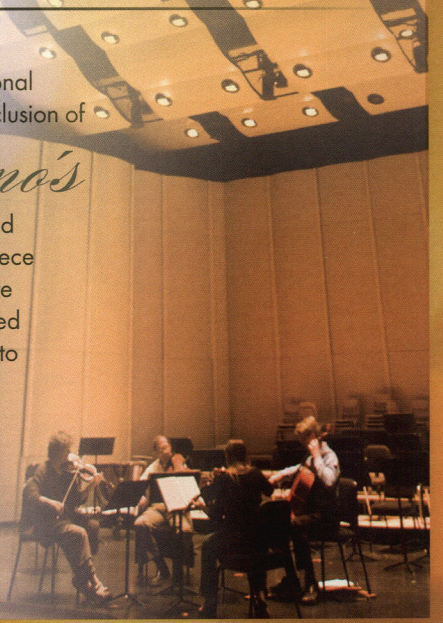
Catherine Spainhour
*Kingsville, TX*

One of my favorite memories as a professional participant in the Festival Chorus was at the conclusion of

*Maestro Bruno's*

first or second season. We had performed Bach's Mass in B Minor as the showcase piece of the Festival, and some of the tempi were unbelievably fast. Several of us approached the local police leaders who were happy to write a speeding ticket for the Maestro, which we presented to him at the final BBQ party for all the performers and their families. It was a hoot and he **LOVED IT** – as did we."

Kathie Freeman
*Pasadena, CA*



## What memories

I'm one of the many addictees to the Bach Festival that emerge every July.
What a gift: the Carmel Bach Festival. There is **PALPABLE JOY** each year as

## friendships are renewed

between the subscribers, staff and musicians. The Festival becomes the identity for so many of us.
We are no longer defined by how we spend the rest of the year. **WE BECOME FESTIVAL FOLK.**

How many memories jump out recalling the thirty years I have been blessed to participate in this fabulous event.
From the romantic music interpretation brought to us by Sandor Salgo to the very different interpretation of
'Lickety Split Weil' to the newer music presentation by Paul Goodwin. All different. **ALL SUPERB.**

What memories: The close associations with the musicians. **PERMANENT FRIENDSHIPS CEMENTED**. The spaghetti dinners the board cooked for arriving musicians, the numerous parties to celebrate all the reasons we could dream up in order to mix with the musicians, the board, the volunteers, the donors, and just about anyone we could think to celebrate. The pleasure of having musicians stay in your home.

**THE WONDERFUL MISSION DINNERS** before the Wednesday concerts. Sandor Salgo in his red velvet and ermine robe being preceded down the Mission aisle by tall tapers and the banners that bore the crest of the locale of the music for that year highlighted.... Those satin banners made by Nancy Morrow, the first of the three **GENERATIONS OF BACH PARTICIPANTS**: Nana Faridany and her daughter Lucy. Watching Bruno show us his passion for the composers. He was the force behind the renovation of Sunset Center.

So many wonderful workers, board members, volunteers, long suffering patient staff, and the musicians, our fabulous musicians, who have etched their talents into our hearts. Of course, those are the **PEOPLE WHO MAKE THE FESTIVAL HAPPEN."**

Mary Kay Higgins Crockett
*Carmel, CA*

---

We go back with Carmel many decades, first with young children, then with sulky teens, now as a couple about to celebrate our 50th anniversary. *beach walks,* Handel on Sundays and Bach in between, all of these events have punctuated the

*decades of our lives*

and helped us to make our anniversaries special."

Ann Stone
*Los Angeles, CA*

---

## Big moments"

Sunday morning in Carmel. My focus is on the *St. Matthew Passion*. How can I climb again this Mount Everest of music in the afternoon? The phone rings: "Sanford Sylvan is ill and can't sing today - but we will take care of it." There is only one solution -

## the spirit of this festival.

The incarnation of this spirit were four young basses from the chorale. Each one sang one of the four incredibly difficult bass arias of the passion in the afternoon concert - without rehearsal, of course - the Holy Spirit does not need rehearsals.

It was a **GREAT SUCCESS**: success for the young singers, for the spirit of the festival, for Johann Sebastian Bach....

Bruno Weil
*Augsburg, Germany*

John and I attended our first Carmel Bach Festival in 1982. We were then living in Southern California, and John's medical colleague, Donald Leake, who played oboe in the orchestra, invited us to check out the Festival. At our very first concert we noticed a fellow dressed in purple tennis shoes and a purple beret. We saw him at every event we attended. We became hooked on the Festival, and returned each July, and whatever concert or event we attended, we noticed

*"Purple Tennis Shoes!"*

It wasn't until years later that Nana Faridany let us know that this man was Emile Norman, internationally renowned artist who made his home in Big Sur, and that he attended **EVERY SINGLE FESTIVAL EVENT EVERY YEAR**. Emile passed away in 2009, but we will always remember his colorful presence and intense devotion to J.S. Bach and friends."

Mary Castagna
*Monterey, CA*

"We never learned about the Festival when we lived on the Peninsula in the early 70s, on Navy assignment. It was only after we returned to Chicago to complete my medical training that Festival marketers found us - when we could come back to Carmel as tourists!

We attended our first Festival in the mid-70s. Long-time Carmelites (I almost used the term "native Carmelites") seemed to be ubiquitous attendees then; ties and tweeds were the uniform of the day.

In performance, I remember being especially taken - and repeatedly moved - by the way Music Director Sandor Salgo weaved the musical lines of vocal soloist and obbligato instrumentalist together with

*delicate, sensual intimacy.*

I've never experienced anything like it since. Cheers - and best wishes for another 75 years of music-making in Carmel.

Tom & Gina Snyder
*Vallejo, CA*

## *Three Indelible Carmel Bach Festival Memories*

In 1957, spending my first Festival Saturday afternoon thrilling to a viola da gamba practice – an instrument new to me, a newly arrived Midwesterner. Finding no seats at the sold out evening concert, loitering outside Sunset Center, straining to hear if sounds of Bach could make it through its walls. Not returning until 1975, then experiencing Sandor Salgo in his prime – conducting all the concerts, present at recitals, involving and charming attendees – filling the Festival with his **PERSONAL JOY** in the

*discovery and celebration*

of Baroque music. Hooked, my near unbroken string of Festivals has followed since.

Last year, Goodwin's riveting St. John Passion, a treasure for our times. As startlingly dramatic to us as Bach's presentation was to his congregation. And a musical performance as adept and as moving as ever heard at this Festival – thus beginning a new era of

*legendary memories.*

William Lokke
*Livermore, CA*

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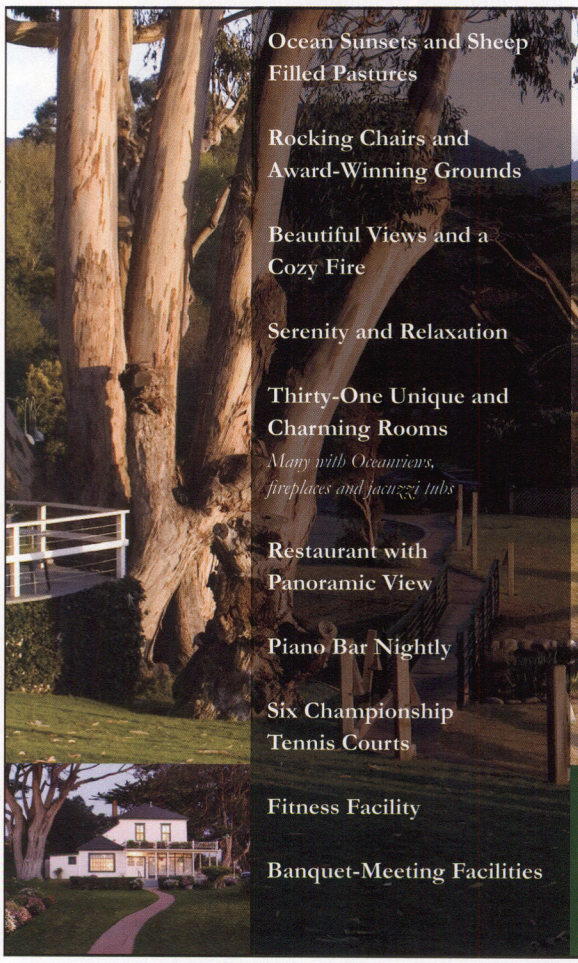

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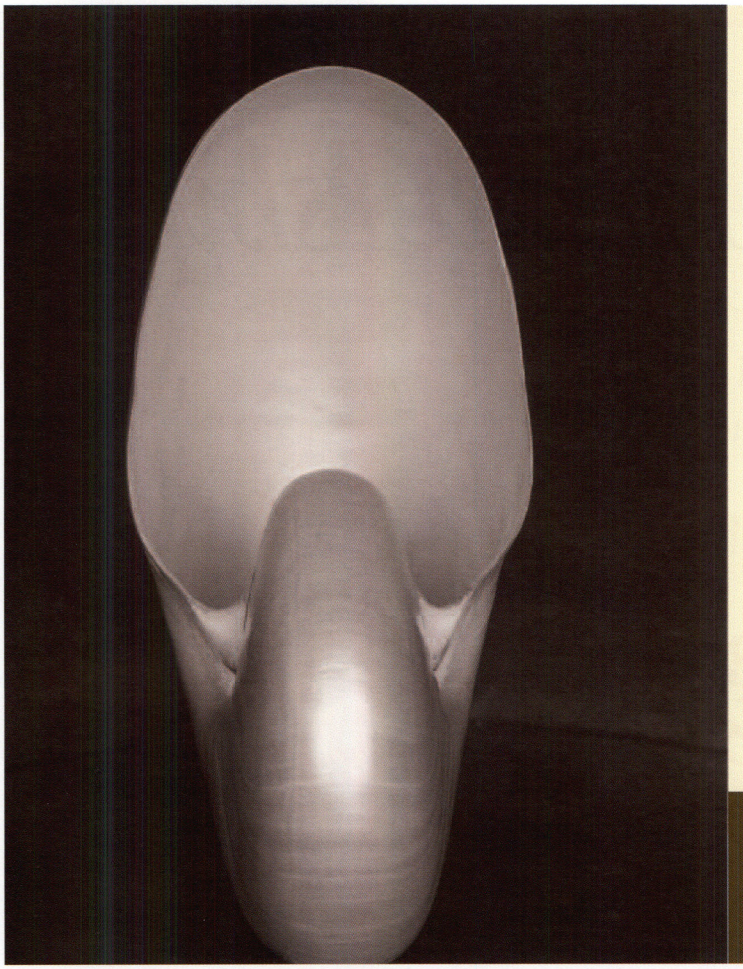

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~ Edward Weston, 1930

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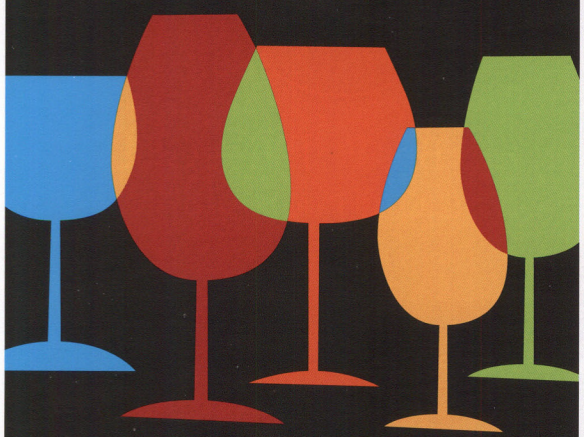

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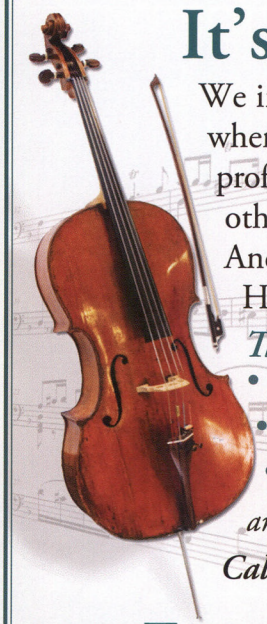

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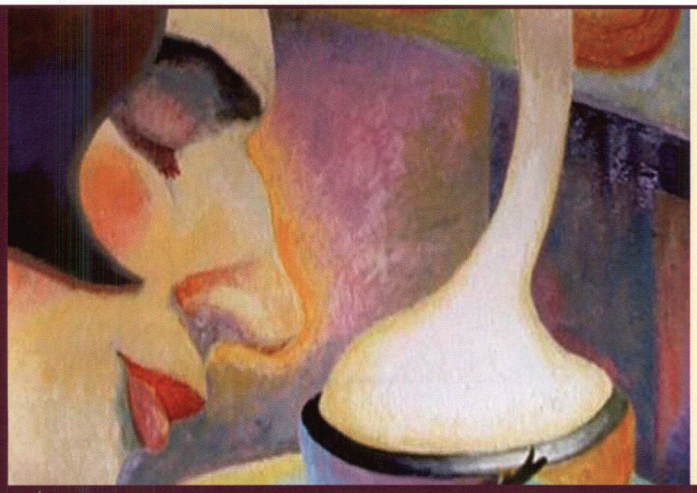

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***John O'Conor, Heidi Hau, piano***

Haydn: Concerto No. 11
Field: Concerto for Piano No. 1
Mozart: Concerto for Two Pianos

**NOVEMBER 16: 17: 18: 2012**
***Tanya Gabrielian, piano***

Verdi: Overture to *La forza del destino*
Khachaturian: Piano Concerto, Op. 38
Sibelius: Symphony No. 1, Op. 39

**JANUARY 25: 26: 27: 2013**
***Anna Petrova, piano***

Toldrá: *Vistes al Mar* ("Sea Views")
Turina: *La Oración del torero*
Mozart: Concerto for Piano No. 13
Dvořák: Serenade, Op. 22

**FEBRUARY 23: 24: 2013**
***Josu de Solaun, piano*** *(Carmel only)*

Schumann: Toccata, Op. 7
Schumann: Arabeske, Op. 18
Schumann: Études Symphoniques, Op. 13
Mussorgsky: *Pictures at an Exhibition* (piano version)

**MARCH 22: 23: 24: 2013**
***Jean Louis Steuerman, piano***

Rodrigo: *Tres Viejos Aires de Danza*
Beethoven: Piano Concerto No. 2
Schubert: Symphony No. 3

**APRIL 19: 20: 21: 2013**
***Philippe Bianconi, piano***

Satie: Gymnopédies Nos. 1 & 2
Ravel: Piano Concerto in G Major
Fauré: Ballade, Op. 19
Hindemith: Symphony *"Mathis der Maler"*

**MAY 17: 18: 19: 2013**
***Dubravka Tomsic, piano***

Bernstein: Overture to *Candide*
Rachmaninoff: Piano Concerto No. 2
Mussorgsky (Arr. Ravel): *Pictures at an Exhibition*

# LEADERSHIP

## BOARD LEADERSHIP

### Dave Nee

President,
Board of Directors

Active in the non-profit sector throughout his business career, Dave Nee has a wide-ranging background that includes a B.A. from Duke University, four years of service with the U.S. Naval Submarine Force, Pacific Fleet, and a 40-year career in investments, primarily as a branch manager for major brokerage firms. In addition to serving as Board President for the Carmel Bach Festival, he is active on the Pacific Repertory Theatre Advisory Council and on the Church in the Forest's Board and Fund for the Future. Past Board memberships and affiliations include Charles D. Armstrong Foundation, Consortium for Young Women, East Valley Medical Clinic in San Jose and Past President of the Boys and Girls Clubs of the San Francisco Peninsula.

Dave recommends non-profit board membership or any form of volunteering to everyone who seeks to make a difference. He remarks, "The richness of living in Carmel-Monterey begins with the magnificence of our natural surroundings and extends through relationships with people of diverse backgrounds who have a mutual interest in enhancing the common good."

## BOARD OF DIRECTORS

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## ADMINISTRATIVE LEADERSHIP

### Debbie Chinn

Executive Director

Over the past 20 years, Debbie has held executive leadership positions at CENTERSTAGE (the State Theater of Maryland), California Shakespeare Theater, Shakespeare Theater of New Jersey, and the San Francisco Symphony.

She began her career at the American Conservatory Theater (A.C.T.), University of San Francisco, and Center Theatre Group of the Music Center of Los Angeles where she specialized in volunteer event management and institutional fundraising. Most recently she served as a consultant for the Philadelphia Orchestra Association, providing strategic guidance towards the implementation of the Philadelphia Orchestra's China Residency program, which launched in May 2012 with a five-city concert Tour of China, and served as the kick-off to the 40th anniversary of President's Nixon's historic visit to China.

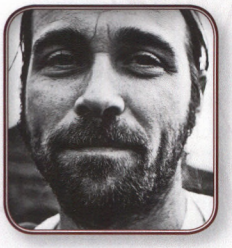
Debbie specializes in organizational assessment, strategic planning, fundraising, program planning, volunteer management, board and staff development, and special events.

She has served on the boards of Theatre Communications Group (the national consortium for professional nonprofit theaters in the United States), the Association of California Symphony Orchestras, Greater Baltimore Cultural Alliance, California Arts Advocates, and on George Soros' Open Society Institute's Leadership Council. She has been a frequent grant review panelist for the National Endowment for the Arts, Theatre Communications Group, and the Montgomery County Arts and Humanities Council, and she is a fervent champion for arts and education funding having testified at the legislative level in Trenton (NJ), Annapolis (MD), and Sacramento (CA).

Debbie is originally from Syosset, New York and she attended the University of Southern California where she studied Theater under the artistic direction of John Houseman.

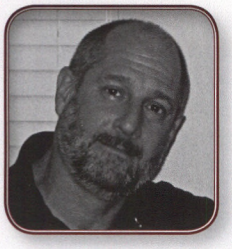
# Festival Production Staff

## TECHNICAL DIRECTOR



**Douglas Mueller**
Seaside, California

Doug earned his bachelor's degree studying film and theater at California State University, Monterey Bay. He is a journeyman with IATSE Local 611 and has been working with the Festival for over ten years. In 2008, his short film Four Corners won second place at the Science Fiction Short Film Festival. Doug produced a feature film, Prairie Love, which premiered at the 2011 Sundance Film Festival. Doug is currently working with community members on his first directed, feature film. Watch his documentaries and short films online at www.douglasmueller.net



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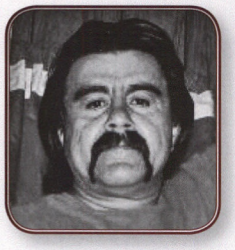
Arizona

**Patrick Fitzsimmons**
*Job Steward*
Santa Cruz, California

**Erin Barlowe**
*Sound Engineer*
Carmel, California

**Jason Mariani**
*Lecture Camera and AV*
Santa Cruz, California

**Melissa DeGiere**
*Stage Manager*
Monterey, California



**Cruz Mendoza**
*Wave St. Stage Manager*
Visalia, California

**Mischa Lockton**, *Projectionist,* Santa Cruz, California
**Disa Lindquist**, *Recital Stage Manager,* Santa Cruz, California
**Corey Bell**, *Stage Crew,* Salinas, California
**Sylvie Vray-Ent**, *Lighting Designer,* Santa Cruz, California

## HARPSICHORD TECHNICIAN

**Carey Beebe**
Sydney, Australia

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After a music degree and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. Recent commissions include harpsichords for Yong Siew Toh Conservatory (Singapore – 2010), and the Royal Opera House (Muscat, Oman – 2011). In addition to his skills as a maker with over fifty instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide, ranging from Goroka in the Highlands of Papua New Guinea to the dry cold of the Moscow winter, from Cape Town to Xi'an, from Perth to Puerto Rico and numerous ports between. 2012 marks Carey's fourteenth season tending the early keyboards in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.

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Richard and Sheila Crowell
*Church in the Forest*

## SUPERTITLE READERS

Katherine Edison

David Gordon

Brad Niebling

## FESTIVAL LIBRARIAN

Paul Rhodes
*See bio on page 59.*

## PRESIDENT'S ADVISORY COUNCIL

The President's Advisory Council (PAC) was re-established in 2010 to assist the Carmel Bach Festival Board of Directors and Staff in achieving the Festival's vision and long-term plans. PAC develops strategic concepts and activities to increase the Festival's community impact and strengthen its growing international reputation.

**David Nee**, President, CBF Board of Directors
**Paul Goodwin**, Music Director and Conductor, CBF
**Andrew Megill**, Associate Conductor, Chorale Director, CBF
**Cyril Yansouni**, Past CBF Board President and former Silicon Valley CEO
**Narda Zacchino**, Past associate editor of the LA Times and SF Chronicle and current Annenberg Professor at USC
**Debbie Chinn**, CBF Executive Director
**Rosalind Gray Davis**, Author, marketing consultant, CBF Board member

**PRODUCTION STAFF SPONSORS:**
**Douglas Mueller** – Bob & Leslie Mulford; **Carey Beebe** – Dr. Ise Kalsi; **Stage Crew** – Debbie A. Chinn and Bob & Leslie Mulford

# ADMINISTRATIVE STAFF & SUPPORT

### Luisa Cardoza
Ticket Office Manager

Luisa joined the Bach Festival team in January 2010 and has worked with many local arts and non-profit organizations including Shakespeare Santa Cruz and Santa Cruz Derby Girls. Luisa is also programmer at KZSC radio in Santa Cruz and firmly believes in the power of music as a way to connect people to new experiences.

### Stephanie Koehler
Business Sponsorship Manager

Stephanie has a master's degree in linguistics from Bergische Universitaet Gesamthochschule Wuppertal, Germany and a vast international background in marketing and event and program management; both in the nonprofit and corporate world. She is also a professional photographer and founder of Heart-Filled Productions which aims to raise awareness through images to ignite and motivate social change. Stephanie loves the outdoors and can often be seen with her German Shorthaired Pointer, Picasso.

### Elizabeth Pasquinelli
General Manager

Elizabeth brings a wide range of experience to the Festival. She received her degrees (BA and MA) in vocal performance from California State University, East Bay. She worked for a private corporation in San Francisco before entering the arts administration field with the San Jose Symphony in 1979. Elizabeth moved to the Monterey Peninsula in 1980, serving as General Manager of the Monterey County Symphony as well as assisting non-profit organizations (including the Carmel Bach Festival) with their financial and bookkeeping needs. She accepted the position of Finance Manager in 2001. An avid hiker, Elizabeth and her husband Arthur have walked throughout England, France, Spain and Italy. She also enjoys working with her horse, Sammy, and learning the art of dressage.

### Jason Redmond
Development Manager

Jason Redmond has ten years of broad experience in fundraising, grant writing, sponsorship development, event planning and marketing for visual and performing arts organizations that cultivate a diverse range of audiences. Most recently, Jason coordinated all social media and student outreach efforts for the Robert and Margrit Mondavi Center for the Performing Arts in Davis, California while completing his J.D. from the UC Davis School of Law. In 2002, he co-founded and for six years served as executive director of the non-profit Independent Film Society of Boston. Under his leadership, the organization and its signature annual film festival grew in scope, revenue, impact and profile on par with top US film festivals. The Independent Film Festival of Boston has grown to an eight-day showcase of more than 100 screenings, panels, celebrity attendees, tribute events and parties in venues across the Boston metropolitan area. IFFBoston annually attracts an audience of over 20,000.

### Julia Robertson
Community Engagement and Events Manager

Julia has a master's degree in arts administration with a concentration in performing arts from the University of Oregon and a Bachelor of Music degree in flute performance from University of the Pacific. Most recently she has worked in administrative and research positions with nonprofit and performing arts organizations, was the administrative assistant at Educational Consulting Services in Santa Rosa, CA, and a graduate research fellow and research assistant at the Center for Community Arts and Cultural Policy at the University of Oregon. Julia enjoys performing with local chamber and symphonic groups, and has taught flute students of all ages in several locations around the country.

### Heidi Zirtzlaff
Administrative Assistant

Heidi earned a bachelor's degree in music and has enjoyed performing as a flutist and organist in community orchestras and churches over the past 15 years. Joining the Bach Festival staff in May 2011, Heidi returns to the performing arts full-time after spending five years working in foreign affairs and earning her master's degree in international policy and conflict resolution.

## ADMINISTRATIVE SUPPORT

### Ginna B.B. Gordon
Major Events Planner

### Brook Goldsmith Gray
Special Events Volunteer

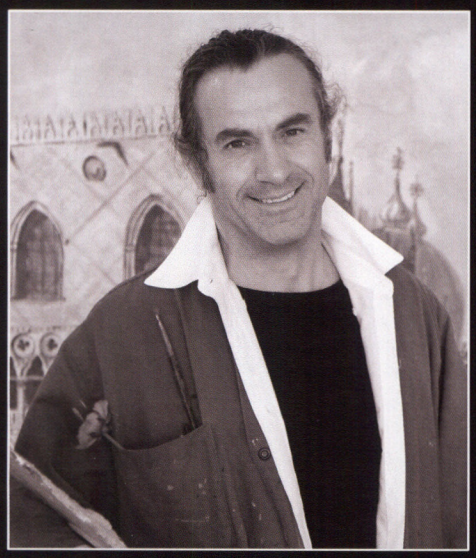
## TICKET OFFICE

Alli Preece

Adam Armstrong

Barbara Johnson

# Blagojce



Blagojce, fine artist, is one of the most recognized and active international contemporary Masters living in the United States today. His work is featured in many private collections, museums and galleries in Europe, Australia, North and South America and Asia.

Blagojce is an Artist whose work integrates the style of the ancient world and the modern with contemporary sensibilities. Few artists in the past and present have the ability and talent to reach a level wherby their work is recognized without their signature. Blagojce is one of those elite few who has achieved such recognition.

Blagojce's art can be seen in
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in both Carmel and
Carmel Highlands, CA
wintersfineart.com · 831-626-5452

BlagoArt.com 831-277-0056 BlagoArt@gmail.com

# SOLOISTS

## Kendra Colton

Soprano

American Soprano Kendra Colton is a versatile musician who performs repertoire from Baroque opera and oratorio to contemporary music. Trained in the US and Europe, she appears regularly in solo recital, with symphony orchestras, and at major music festivals on both continents. Kendra has developed a niche for herself in the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart and Schubert. She is also recognized for her skill as an interpreter of contemporary chamber music and has given several premieres. Kendra has been a featured soloist with such organizations as Aston Magna, Baltimore Symphony Orchestra, Banff Opera Centre, Bethlehem Bach Festival, Boston Early Music Festival, Boston Lyric Opera, Boston Symphony Orchestra, Brooklyn Academy of Music, Casals Festival in Puerto Rico, Emmanuel Music of Boston, Göttingen Handel Festival, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, Pittsburgh Symphony, Tanglewood Festival and the Washington Bach Consort. Among the conductors with whom Kendra has worked are Harry Bicket, Greg Funfgeld, Bernard Haitink, John Harbison, Sir Neville Marriner, Nicholas McGegan, John Nelson, Heiichiro Ohyama, Seiji Ozawa, Martin Pearlman, Helmuth Rilling, Ken Slowik, Craig Smith, Bruno Weil and Benjamin Zander. Kendra can be heard on two solo CDs–*Le Charme*, a collection of French art songs, and *He Brought Me Roses*, 25 lieder by Joseph Marx. She has also recorded the *St. John Passion* and Cantata BWV 133 for Koch International Records with Emmanuel Music with whom she performs regularly in recitals, oratorios and their weekly cantata series.

## Clara Rottsolk

Soprano

Soprano Clara Rottsolk has been lauded by The New York Times for her "clear, appealing voice and expressive conviction" and by The Philadelphia Inquirer for the "opulent tone [with which] every phrase has such a communicative emotional presence." In repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the US and to Japan and South America. She specializes in historically informed performance practice and has been engaged by ensembles such as Tempesta di Mare, St. Thomas Church Fifth Avenue, Philadelphia Bach Collegium, Trinity Wall Street Choir, Baltimore Chamber Orchestra, Bach Sinfonia, Piffaro–The Renaissance Wind Band, Les Délices, Handel Choir of Baltimore, Clarion Music Society, Masterwork Chorus (Clara's Carnegie Hall debut) and Ensemble Florilège and under the direction of conductors including Joshua Rifkin, Bruno Weil, John Scott and David Effron. She has performed at Whidbey Island Music Festival, Boston Early Music Festival, Indianapolis Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia). In collaboration with fortepianist Sylvia Berry and guitarist-lutenist Daniel Swenberg, Clara has given recitals of 18th- and 19th-century song in venues including the Goethe-Institut (Boston), St. Mark's Church (Philadelphia) and Swarthmore College. Her stage roles include Micaëla (*Carmen*), Dido (*Dido and Aeneas*), Arminda (*La finta giardiniera*) and Laetitia (*The Old Maid and the Thief*). Clara's recording of Scarlatti cantatas with Tempesta di Mare is available on the Chandos-Chaconne label. Highlights of her current season include her Lincoln Center solo debut with Clarion Music Society, Charpentier's *Orphée* with Magnificat Baroque Ensemble, Handel's *Semele* in Baltimore, and a mid-western tour of French baroque cantatas with Les Délices. A native of Seattle, Clara earned her music degrees at Rice University and Westminster Choir College and received an awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently she is based in Philadelphia and teaches voice at Swarthmore College and the Lawrenceville School.

*continued...*

**MUSICIAN SPONSORS:** **Kendra Colton** – Jean L. Brenner and Arnold & Dianne Gazarian; **Clara Rottsolk** – Dr. Ise Kalsi

## Robin Blaze

Countertenor

Now established in the front rank of interpreters of Purcell, Bach and Handel, Robin Blaze's busy schedule has taken him to Europe, South America, North America, Japan and Australia. He read music at Magdalen College, Oxford and won a post-graduate scholarship to the Royal College of Music where he trained with assistance from the Countess of Munster Trust and is now a professor of vocal studies. With a fast-growing number of acclaimed recordings to his name Robin continues to enjoy fruitful relationships with BIS and Hyperion records. For BIS he is adding to their Cantata Cycle with Bach Collegium Japan and joined Carolyn Sampson for a disc of Handel Oratorio Duets with the Orchestra of the Age of Enlightenment and Nicholas Kraemer. His projects with Hyperion have included recital discs of lute songs with Elizabeth Kenny, Byrd Consort Songs and *Salve Regina*, a program of Italian Cantatas with the Parley of Instruments. Robin's opera engagements have included Athamas (*Semele*)at Covent Garden; Didymus (*Theodora*) for Glyndebourne Festival Opera; Arsamenes (*Xerxes*), Oberon (*A Midsummer Night's Dream*) and Hamor (*Jephtha*) for the English National Opera; and Bertarido (*Rodelinda*) at the Göttingen Handel Festival. He works with many distinguished conductors in the early music field: Harry Christophers, Emmanuelle Haïm, Christopher Hogwood, Ton Koopman, Gustav Leonhardt, Robert King, Nicholas Kraemer, Sir Charles Mackerras, Trevor Pinnock and Sir John Eliot Gardiner. Robin's recent engagements include Handel's *Athalia* with the Philharmonia Baroque Orchestra and Nicholas McGegan, Bach's *St. Matthew Passion* with Collegium Vocale Gent and Philippe Herreweghe, a Pergolesi recording and concerts all over Europe with Florilegium, Bach at Wigmore Hall with the Retrospect Ensemble, Bach's Mass in B Minor with the BBC National Orchestra of Wales and Thierry Fischer, and Handel's *Jephtha* with the King's Consort.

## Thomas Cooley

Tenor

Thomas Cooley is establishing a worldwide reputation as a singer of versatility and virtuosity. His repertoire ranges across more than four centuries, from Monteverdi to Philip Glass. Thomas is an artist whose interpretations are deeply informed by the texts he sings. Critics universally praise the emotional depth and nuance of his performances, whether the mood is dramatic, comic or deeply spiritual. A critic recently said of his Evangelist in Bach's *St. John Passion*, "Thanks to his rarely heard radiant power and sensitivity, simply listening to the outer narrative line was a pleasure. Every word received its own interpretation and mood; whether in a simple recitiative or in a solo-aria." (Main-Post). Recent highlights include Berlioz's *L'Enfance du Christ* and *Les nuits d'été* (St. Paul Chamber Orchestra); Acis in Handel's *Acis and Galatea* (Music of the Baroque/Glover); Bajazet in Handel's *Tamerlano* (International Handel Festival Göttingen/McGegan); Beethoven's Ninth Symphony (Singapore); Steffani's *Stabat Mater* (Radio Kamer Filharmonie/Marcon); Mozart's Mass in C Minor (Handel and Haydn Society/ Christophers); Schubert's Mass in G (San Francisco Symphony/Tilson Thomas). He has also appeared with the Cleveland Orchestra (Welser-Möst); the Atlanta (Spano) and St. Louis Symphony Orchestras; and the Philharmonia Baroque and Minnesota Orchestras. Thomas spent a formative ten years in Munich, including four years as a member of the ensemble at the Staatstheater am Gärtnerplatz, where he sang such roles as Ferrando in *Cosi fan tutte*, Tamino in *Die Zauberflöte*, Belmonte in *Die Entführung aus dem Serail*, the title role in *Idomeneo*, and Almaviva in Rossini's *Il Barbiere di Siviglia*. He deeply appreciates those who have nurtured and influenced his career, among them Thomas Fitzpatrick, Rudolf Piernay, as well as master classes with Peter Schreier. Thomas was born in Minneapolis and now makes his home in Connecticut, where he spends his spare time gardening, cooking and collecting antiques.

## Alexander Dobson

Baritone

British-Canadian Baritone Alexander Dobson has been praised for his musicality and dramatic awareness in a range of repertoire on both opera and concert stages. Opera highlights include his riveting portrayals of Wozzek and Don Giovanni, both conducted by Yannick Nezet-Seguin, Papageno in *Die Zauberflöte* with Opera Hamilton, Mercutio in *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in *La Boheme* for Saskatoon Opera and Pacific Opera Victoria, De Retz in Bard Summerscape's production of *Les Huguenots* and his Royal Opera Covent Garden debut with *The Midnight Court*. A dedicated concert and recital artist, Alexander has appeared with the Orchestre Métropolitain for Mahler's *Songs of a Wayfayer*; the National Arts Center Orchestra in Mahler's Symphony No. 8, "Symphony of a Thousand"; Beethoven's Mass in C with the Colorado Symphony; *Messiah* with the Edmonton Symphony; in recital at Toronto's Aldeburgh Connection; at the Vancouver New Music Festival; and as Aeneas in Purcell's *Dido and Aeneas* with Montréal's Theater of Early Music. He has sung Schubert's *Winterreise* to great acclaim in Canada, England and France. Alexander graduated from the University of Toronto opera division and the faculty of music at the University of Western Ontario with honors. He is also an alumnus of Music Academy of the West in Santa Barbara, the Steans Institute for Young Artists at Ravinia, and L'Atelier Lyrique de L'Opera de Montreal. Visit Alexander Dobson on the web at www.alexanderdobson.ca

**MUSICIAN SPONSORS:** Robin Blaze - Claudine P. Torfs

## BAROQUE SPECIALISTS

### Robert Farley

Natural Trumpet

Robert Farley studied at the Royal College of Music, where he won several prizes including the Ernest Hall Memorial Prize. Robert is now a busy freelance trumpeter playing principal with major orchestras including the City of Birmingham Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra. He is principal trumpet of the Symphony of Harmony and Invention (Orchestra of the Sixteen) and the Hanover Band, and works extensively with period instrument orchestras at home and abroad. Robert's solo work includes recordings of the Vivaldi Concerto for Two Trumpets, "Queen of the Night" aria from *The Magic Flute*, Handel arias with Emma Kirkby and a recording of Bach's Cantata, BWV 51. Robert was soloist on the European Baroque Orchestra's world tour and has recently performed several recitals with the organist David Titterington. Future engagements include performances at home and abroad of Brandenburg Concerto No. 2, Cantata BWV 51 and various recitals. He is also the author of *Natural Trumpet Studies* published by Brass Wind Publications and *Play Latin* for Faber Music.

### Cheryl Ann Fulton

Welsh Triple Harp

Recognized as a leading pioneer in the field of historical harps as well as a popular performer and teacher of Celtic and pedal harps, Cheryl Ann Fulton has had a rich international performing, recording, teaching and scholarly research career. Known for her exceptional artistry, she has become a highly sought after teacher of her masterful and expressive Touch & Tone Harp Technique for Harp™ and has a full private studio in her San Francisco Bay Area home as well as via Skype with several universities. She earned a BS in pedal harp, and MM and DMA degrees in early music/historical harp all from Indiana University. In 1986, she gave the first performance in the US in Merkin Hall (New York) of the Handel Harp Concerto on the triple harp. In 1987, she was a Fulbright scholar in Portugal and became principal harpist for the Orchestre Gulbenkian performing under the baton of some of Europe's distinguished conductors. Cheryl is a contributing scholar for the New Grove Dictionary of Music and Musicians and was awarded the Burton E. Adams Prize for Academic Research for her doctoral thesis on the triple harp. Her solo recital at the John F. Kennedy Center for the Performing Arts featured five historical harps of which the Washington Post said, "Fulton drew from all of them a serene and delicate sound ... remarkable instruments, which Fulton played with total skill and reverent affection." She has recorded over 40 CDs including *The Airs of Wales*, which brought her recognition as a "genuine virtuosa of her instrument." When she is not harping she is playing with her Belgian Tervuren pup or out riding her two Arabian horses on trails in the East Bay hills.

### Janet See

Baroque Flute

One of today's leading performers on baroque and early classical flutes, Seattle native Janet See, who trained at the Oberlin Conservatory of Music and the Royal Conservatory in The Hague, has been principal flutist with the English Baroque Soloists. She has also been co-principal flutist with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner and the Philharmonia Baroque Orchestra under Nicholas McGegan, with whom she made a highly acclaimed recording of Vivaldi concertos for Harmonia Mundi. As a soloist and with chamber ensembles, she has performed throughout Europe and North America and recorded for Archive, EMI, Erato, Hyperion and Titanic. Her interpretations of the complete flute sonatas by Bach can be heard on the Harmonia Mundi US label.

**MUSICIAN SPONSORS:** **Robert Farley** – Dr. Ise Kalsi; **Janet See** – In memory of Nancy H. Watling

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# Guest Artists

## Caterina Lichtenberg

Mandolin

Caterina Lichtenberg was born in Sofia, Bulgaria. She commenced her studies in Magdeburg and finished with distinction in the fields of mandolin and guitar at the Cologne Academy of Music under the guidance of Professors Marga Wilden-Hüsgen and Alfred Eickholt. Caterina is the first-prize winner of numerous national and international music competitions and was a scholarship holder at the Richard Wagner Foundation. Apart from her duo work with Mirko Schrader in Duetto Giocondo, Caterina performs as a soloist and in chamber music settings, including with guitarists Thomas Müller-Pering and John Dearman, Silke Lisko of Duo Galante, and the Los Angeles Guitar Quartet. Orchestra appearances have included the Dresden Symphony Orchestra, Aachen Chamber Orchestra, Leipzig Gewandhaus Orchestra, Radio Symphony Orchestra of Berlin, and Bavarian Radio Symphony Orchestra. A televised appearance with Art Garfunkel complements her artistic work. Apart from radio and television appearances, Caterina has undertaken concert tours throughout Europe, the US, Canada, Mongolia and Japan. Numerous compositions have been written for her and for Duetto Giocondo and were published by Zimmermann, Georg von Holtzbrinck, and Mel Bay. Caterina is a sought-after artist and lecturer at national and international festivals and master classes. She was invited to perform at the International Mandolin Festival in Kobe (Japan), at the International Mandolin Convention (US), and at Le Domaine Forget Music and Dance Academy (Canada). She has also performed in concert with the European Plucked String Orchestra in Logroño (Spain) and Bologna (Italy), at the Guitar Festival in Nürtingen, as well as in 2010 at the Savannah Music Festival (US).

## Mike Marshall

Mandolin

Mike Marshall is one of the world's most accomplished and versatile mandolinists. His performances swing gracefully between bluegrass, jazz, classical and Brazilian musical styles. Whether playing bluegrass with Edgar Meyer, Bela Fleck or Chris Thile, Brazilian choro music with Hamilton de Holanda, or Baroque with German mandolinist Caterina Lichenberg, Mike is able to swing gracefully between all of these musical styles with a unique blend of virtuosity, depth and musical integrity. He tours with a variety of ensembles, from the Swedish Vasen, and the GRAMMY®-winning jazz ensemble Turtle Island String Quartet, to his progressive bluegrass group Psychograss with Darol Anger, Tony Trischka, Todd Phillips and David Grier. In 1995, Mike began his love affair with the music of Brazil. After a visit there, he embarked on an in-depth study of the roots of Brazilian popular music, Choro. This obsession has led to recordings and concerts with some of Brazil's finest musicians, including Danilo Brito, Jovino Santos Neto and Hermeto Pascoal. His group Choro Famoso has helped spearhead a wave in the US for this infectious style. In 1999, Mike also created his own label, Adventure Music, which has released over 30 CDs to date of the music of Brazil. Mike began his career as a member of the David Grisman Quintet in the 1970s and has toured and recorded with Stephane Grappelli, Mark O'Connor, Joshua Bell, Darol Anger, Tony Rice and Jerry Douglas. As a teacher, Mike founded a one week mandolin camp in 2002 with David Grisman. The Mandolin Symposium takes place the last week of June at U.C. Santa Cruz with over 150 mandolinists and 10 of the greatest players and teachers in the world. Mike can be heard with Earl Scruggs, David Grisman and Tony Rice in the opening music of National Public Radio's "Car Talk." In addition, Mike composed and recorded the theme music for the San Francisco-based KQED radio program "Forum."

# Guest Composer

## Curt Cacioppo

Composer

Curt Cacioppo composes music of expressive power and emotional appeal inspired by sources as diverse as the landscape, art and architecture of Italy, aspects of Native American culture, and the vernacular music of his youth. Curt's distinctive voice attracted national attention when he received the 1997 lifetime achievement award from the American Academy of Arts and Letters. With commissions both domestic and international, he has written for the Chicago and Milwaukee symphonies, the American Composers Orchestra, the Emerson, American, Moscow, and Borromeo string quartets, the Quartetto di Venezia, and other fine ensembles and soloists. Curt's music has been presented in prominent venues around the globe, from Carnegie Hall in New York to Munetsugu Hall in Nagoya, Japan. His concert length *Sequenza del Vespero Vermiglio* (2010) sets a new text by contemporary Venetian poet Luigi Cerantola, while the completion of his string quartet *Kinaaldá: the Rite of Changing Woman* (also 2010) for the Borromeo Quartet brings to culmination a unique cycle of four quartets inspired by the Navajo creation story. As solo recitalist, Curt is not limited to performing his own work, but has championed the music of more than 30 of his fellow contemporary composers. As a collaborative pianist he has concertized with members of the Guarneri, Borromeo and American string quartets, the Orpheus Chamber Orchestra, the Philadelphia Orchestra, and the Leipzig Gewandhaus Orchestra. Of special significance was his "Beethoven for Bosnia" benefit concert series in which he and violinist Geoffrey Michaels played the complete Beethoven sonatas for piano and violin, raising funds to aid Bosnian student refugees during the 90s war. At home in standard solo, chamber and vocal repertoire, he enjoys now and then performing baroque literature on the harpsichord.

Carmel Commission supported by Susan Watts DuCoeur

**MUSICIAN SPONSORS:** Caterina Lichtenberg and Mike Marshall – Barbara & Larry Sonsini

*Italian Virginal*
*inspired by a late 17th century original*
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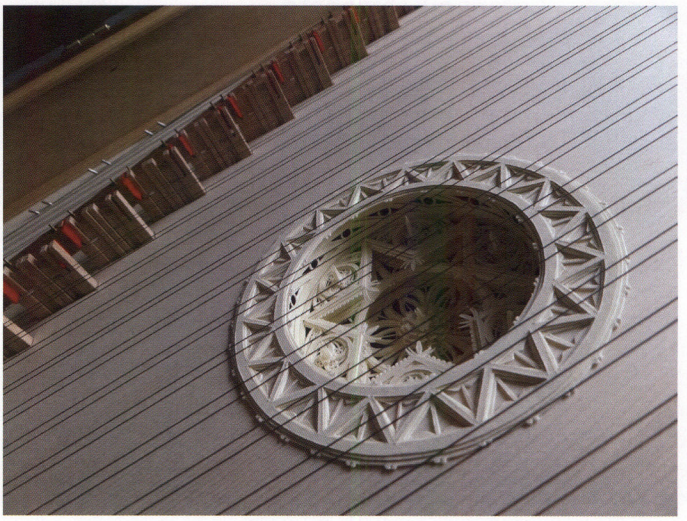
*Detail with jackrail removed:*
*Soundboard rose by Janine Johnson*



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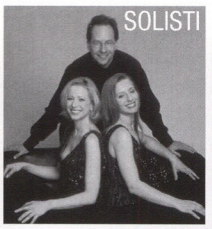

MANASSE

October 12, 2012
**Trio Solisti with Jon Manasse, clarinet**
Featuring a World Première by **Kevin Puts**, from the "Arc of Life" Project

December 1, 2012
**Poulenc Trio**

January 11, 2013
**Portals:** A Multimedia Exploration of Longing in the Digital Age:
**Tim Fain,** live on the violin

February 16, 2013
**Kalichstein-Laredo-Robinson Trio**

March 23, 2013
**Ying Quartet**

April 26, 2013
**Enso String Quartet**

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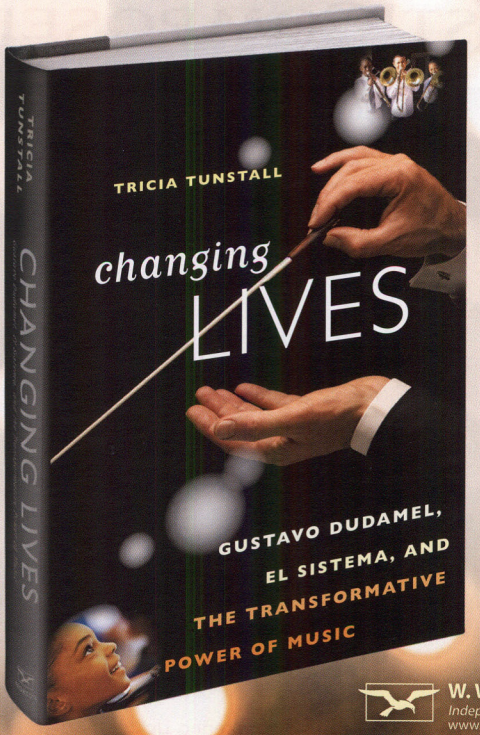


"The first [book] to document the process that Mr Dudamel describes airily as 'creating miracles.'"
–*The Economist*

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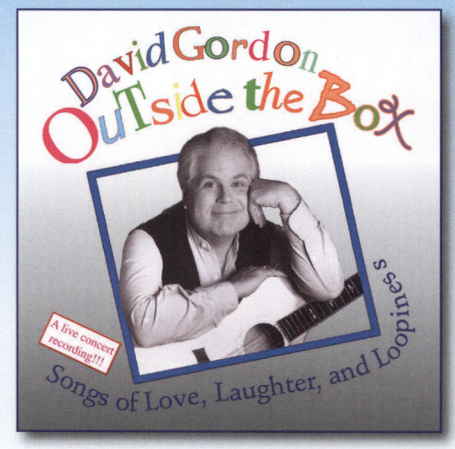
When Festival Dramaturge David Gordon is not lecturing about 18th Century music, he is usually relaxing with his guitar!




This live concert recording is a typical Gordon mixup of traditional ballads, old standards, and thought-provoking contemporary tunes. With his irresistible vocals and gentle guitar playing David interweaves songs of love, longing, and laughter with stories, musings, and his own uniquely goofy brand of humor.

**Available at the Bach Festival Boutique!**
**Info & samples online at www.spiritsound.com**

# Grasing's

As a restaurant with a most impressive contemporary menu, it offers the finest coastal cuisine paired with a Wine Spectator awarding winning wine list featuring the best California wines.

In November of 2011, Kurt revamped Grasing's by constructing a new bar and lounge along with a whole restaurant make-over. The new warm hues and classic décor in the restaurant and bar gives Grasing's an even more inviting atmosphere, giving it a new look with the same great food and first-rate service our guests are accustomed to.

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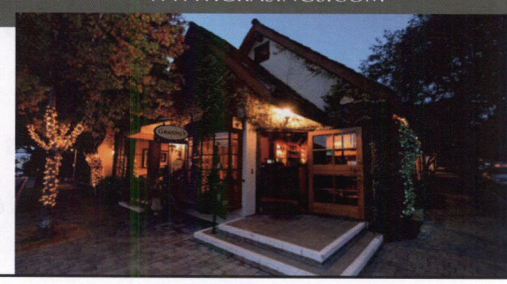

# FESTIVAL ORCHESTRA

The Festival Orchestra is composed of 58 nationally and internationally renowned professional musicians, hailing from as far away as The Netherlands and as close as San Jose, California, many returning year after year to participate in the Carmel Bach Festival.

### VIOLIN
Peter Hanson, *Concertmaster*
Emlyn Ngai, *Associate Concertmaster*
Cynthia Roberts, *Principal Second Violin*
Cristina Zacharias, *Associate Principal Second Violin*
Patricia Ahern
Ann Kaefer Duggan
Evan Few
Elizabeth Stoppels Girko
Naomi Guy
Marika Holmqvist
Edwin Huizinga
Johanna Novom
Adriane Post
Amelia Roosevelt
Joseph Tan
Gabrielle Wunsch

### VIOLA
Patrick G. Jordan, *Principal*
Karina Fox, *Associate Principal*
Sarah Darling
Meg Eldridge
Nancy Lochner

### CELLO
Allen Whear, *Principal*
William Skeen, *Associate Principal*
Margaret Jordan-Gay
Paul Rhodes
Timothy Roberts

### DOUBLE BASS
Jordan Frazier, *Principal*
Bruce Moyer
Derek Weller

### HARPSICHORD, FORTEPIANO AND ORGAN
Andrew Arthur, *Principal*
Michael Beattie
Holly Chatham
Yuko Tanaka

### THEORBO/ARCHLUTE
Daniel Swenberg

### FLUTE
Robin Carlson Peery, *Principal*
Dawn Loree Walker

### BAROQUE FLUTE
Janet See

### OBOE AND ENGLISH HORN
Roger Cole, *Principal*
Neil Tatman, *Associate Principal*
Ellen Sherman

### CLARINET
Erin Finkelstein, *Principal*
Karla Avila

### BASSOON
David Granger, *Principal*
Britt Hebert

### FRENCH AND NATURAL HORN
Christopher Cooper, *Principal*
Loren Tayerle
Paul Avril
Alicia Mastromonaco

### TRUMPET AND NATURAL TRUMPET
Robert Farley, *Principal*
Susan Enger
Leonard Ott

### TROMBONE
Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Solomon

### TUBA
Scott Choate

### TIMPANI AND PERCUSSION
Kevin Neuhoff

### WELSH TRIPLE HARP
Cheryl Ann Fulton

# FESTIVAL CHORALE

The 28-member Festival Chorale includes professional singers from across North America who represent a rich and diverse range of vocal experiences and perform in major venues and programs throughout the world.

### SOPRANO
Colleen Hughes
Linda Lee Jones
Rebecca Mariman
Clara Rottsolk
Nell Snaidas
Kristen Watson*
Angelique Zuluaga

### MEZZO-SOPRANO
Kathleen Flynn
Alyson Harvey
Elizabeth Johnson Knight
Alice Kirwan Murray
Angela Young Smucker*
Patricia Thompson
Virginia Warnken

### TENOR
Timothy Hodges
Vincent Metallo
Stephen Sands
Timothy Shantz
Geoffrey Silver
David Vanderwal
Zachary Wilder*

### BARITONE
Charles Wesley Evans
Jeffrey Fields
Avery Griffin
Tim Krol
Paul Speiser
Mark Sullivan
Paul Max Tipton*

* Adams Vocal Master Class Fellow

# FESTIVAL CHORUS

Composed of local and regional non-professional singers, the beloved Festival Chorus is 47 members strong, adding a rich vocal element—and a local connection—to several of our performances.

### SOPRANO
Cathryn Blake
Lauren Bowers
Margaret Bruner
Pamela Cain
Marilyn Maxner
Leslie Mulford
Nancy Opsata
Jennifer Paduan
Sandy Pratt
Alli Preece
Dottie Roberson
Janice Tancredi

### MEZZO-SOPRANO
Barbara Cary
Elaine Cecile
Phyllis Edwards
Eve Forrest
Lupita Harrison
Astrid Holberg
Kathy Ann Kirkwood
Rachel Lowery
MaryClare Martin
Andrea Matters
Cam McAra
Susan Mehra
Nancy Miccoli
Kellie Morgantini
Barbara Shulman
Jean Widaman
Peg Wittrock

### TENOR
Mary Forbord
Brian Jacobson
Robert Ramon
Mark Stevens
David Wittrock

### BARITONE
Bob Bogardus
Troy Brunke
Anthony Cary
John Castagna
Justin Gaudoin
William Gee
John Heyl
Vinz Koller
Frank Raab
Michael Russell
Adam Skerritt
Larry Smith

### PIANIST/ACCOMPANIST
Pauline Troia

# Festival Orchestra

## VIOLIN

### Peter Hanson

Concertmaster

London, England

*For bio see page 22.*

### Emlyn Ngai

Associate Concertmaster

West Hartford, Connecticut

Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School. As violinist of the Adaskin String Trio and concertmaster and first violin of Tempesta di Mare, he tours Canada, Europe and the US. Notable engagements include the International Händel-Festspiele Göttingen and the Eleventh International Fasch Festival. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. Emlyn has been a faculty member of Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute and has given numerous master classes in the US. He has also taught at Boston University, Mount Holyoke College and McGill University. He enjoys ties with West Chester University where he is a frequent guest clinician. Currently Emlyn teaches modern and baroque violin, chamber music and performance practice at the Hartt School, University of Hartford where he also co-directs the Collegium Musicum.

### Cynthia Roberts

Principal Second Violin

New York, New York

Cynthia is one of America's leading baroque violinists, serving as concertmaster of the New York Collegium, Apollo's Fire, and Les Arts Florissants and appearing as soloist and recitalist throughout the US, Europe and Asia. She has appeared regularly with Tafelmusik, Philharmonia Baroque Orchestra, Boston Early Music Festival and the American Bach Soloists, and has performed with the London Classical Players, Taverner Players and the Smithsonian Chamber Players. She has produced television specials about the violin for WCVB Boston and was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*. Cynthia teaches at The Juilliard School, the University of North Texas and the Oberlin Baroque Performance Institute.

### Cristina Zacharias

Associate Principal Second Violin

Toronto, Ontario

Cristina leads a busy performing career based out of Toronto. A core member of Tafelmusik Baroque Orchestra since 2004, she has performed across North America, Europe, Asia and Australia and can be heard on over twenty-five recordings for the ATMA, Analekta, CBC, BIS and Naxos labels. Equally passionate about baroque, classical and modern repertoire, Cristina collaborates frequently with a diverse group of ensembles, from string quartets to symphony orchestras, including the Theatre of Early Music, Les Voix Baroques, I Furiosi and the Correction Line Ensemble. She holds a master's degree in chamber music performance from McGill University.

### Patricia Ahern

Toronto, Ontario

Patricia holds degrees from Northwestern University (BM, BA), Indiana University (MM) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland. She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She has performed with Milwaukee Baroque, Ars Antigua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica, I Furiosi, Aradia Ensemble, and at the Bloomington Early Music Festival. She is currently a member and frequent soloist with Tafelmusik and has toured throughout the US, Canada, Europe, South America, Asia, Australia, and Mexico.

### Ann Kaefer Duggan

Deerfield, Illinois

A graduate of Roosevelt University (MM) and the University of Michigan (BM), Ann currently plays in the Chicago area with the Haymarket Opera Company, Chicago Baroque Band, Bella Voce and the Joffrey Ballet Orchestra. She also teaches violin and viola at Trinity International University, north of Chicago. Her past affiliations include Sarasota Opera, Key West Symphony, Da Corneto Opera, Spoleto Opera Festival and ten years of teaching at the Music Institute of Chicago.

### Evan Few

Amsterdam, The Netherlands

As a freelance musician, Evan has played with numerous period orchestras including Anima Eterna, La Chambre Philharmonique, Bach Collegium Japan and the Taverner Consort, and performs chamber music with La Perla

**MUSICIAN SPONSORS:** **Emlyn Ngai** - Frances Lozano; **Cynthia Roberts** - Susan W. DuCoeur and Shirley & Lee Rosen; **Cristina Zacharias** - Harvey L. Lynch; **Ann Kaefer Duggan** - Edie & Lamont Wiltsee; **Evan Few** - Arnold & Dianne Gazarian and Bob & Leslie Mulford

Bizzarra, Musica Temprana, Musikverein Berlin and Harmonie Universelle. Evan received his principal training at Oberlin Conservatory (BM, MM) as a pupil of Marilyn McDonald, and pursued further studies in string quartet performance at Rice University and baroque violin at the Royal Conservatoire in The Hague (MM).

### Elizabeth Stoppels Girko

San Antonio, Texas

Presently Beth performs with the San Antonio Symphony, the San Antonio Opera and the Austin Symphony. Her past affiliations include associate principal second violin with the Jacksonville Symphony and principal second violin with the Virginia Symphony and Virginia Opera. She is an active teacher of violin and an adjunct faculty member at San Antonio College and Our Lady of the Lake University. Beth received her degrees from Eastman School of Music (MM) and Oberlin Conservatory (BM).

### Naomi Guy

Toledo, Ohio

Naomi is currently associate concertmaster of the Toledo Symphony in Ohio. She is an active performer on both baroque and modern violin. As a baroque violinist she has performed and recorded with Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble, Tafelmusik, Publick Musick and in the Touchstone Pictures soundtrack for the movie *Casanova*. Naomi has also toured and performed extensively throughout the US, Japan and Europe. She holds degrees from Oberlin Conservatory (MM) and the University of Minnesota (BM).

### Marika Holmqvist

New York, New York

Marika currently serves as artistic co-director and co-concertmaster of Sinfonia New York, artistic co-director and concertmaster of Cambridge Concentus (MA), concertmaster of Buxtehude Consort in Philadelphia, and co-concertmaster of Aradia in Toronto. She has toured the Americas, Europe, the Middle East and Asia performing under conductors such as Joshua Rifkin and Ton Koopman and recorded on several labels including Naxos and Brilliant Classics. Marika has taught baroque string playing techniques at Rutgers and recently coached two student baroque opera productions at Harvard and Cornell. She holds two master's degrees in baroque violin performance and baroque violin pedagogy from the Royal Conservatory in The Hague.

### Edwin Huizinga

Puslinch, Ontario

Edwin currently resides in Toronto, Canada. This season he will be performing with several internationally acclaimed ensembles, including Tafelmusik, the Theatre of Early Music, and the Wallfisch Band. Edwin has a bachelor's degree from Oberlin Conservatory, and a master's from the San Francisco Conservatory of Music. The Puslinch Pioneer wrote "[Mr. Huizinga's] ambition is to bring classical music to the attention of younger people in such a way that makes it more appealing to them. It was a wonderful, magical evening of music." Edwin can also be seen playing and touring with the Wooden Sky, the Broken Social Scene, Third Eye Blind and Sweet Thing, among other North American folk and rock bands. Edwin is also extremely excited about Toronto's chapter of the Classical Revolution, which is all about bringing classical music to anyone and everyone in alternative venues all around the world. edwinhuizinga.com

### Johanna Novom

New Haven, Connecticut

Johanna appears as a soloist, principal, chamber and orchestral musician with period ensembles throughout North America and Europe. A first prize winner of the American Bach Soloists' International Young Artists Competition, Johanna has been associate concertmaster of Apollo's Fire and the Cleveland Baroque Orchestra since the completion of her master's degree at Oberlin Conservatory, and she performs with Orfeo 55 (France), the American Bach Soloists, the Trinity Wall Street Baroque Orchestra, Chatham Baroque, Concert Royal, NYS Baroque, and the Dallas Bach Society, among others. Recent festival engagements include the Boston Early Music Festival, the Magnolia Baroque Festival, the Five Boroughs Music Festival, and Moscow's Golden Mask Festival with the Mark Morris Dance Group. Johanna spent a year as a fellowship member of the Yale Baroque Ensemble, directed by Robert Mealy. She is also a core member of the Sebastian Chamber Players and a finalist in the York Early Music and Naxos Recording/ Early Music America competitions.

### Adriane Post

New York, New York

Adriane attended Oberlin Conservatory studying with Marilyn McDonald, and Juilliard Historical Performance Program studying with Cynthia Roberts and Monica Huggett. A member of Apollo's Fire Baroque Orchestra and New Trinity Baroque Orchestra, she appears with groups around the US, including Trinity Wall Street Baroque Orchestra, L'Academie and Handel and Haydn Society.

*continued...*

**MUSICIAN SPONSORS:** **Elizabeth Stoppels Girko** – Sharon & Stan Meresman and Joel & Bonni Weinstein; **Naomi Guy** – Gary & Carolyn Bjorklund; **Edwin Huizinga** – Arnold & Dianne Gazarian and Bob & Leslie Mulford; **Johanna Novom** – Sharon & Stan Meresman; **Adriane Post** – Stan & Gail Dryden; **Marika Holmqvist** – Kent & Lyn Evans

### Amelia Roosevelt

Brooklyn, New York

Amelia is a founding member of Repast. Described by the *New York Times* as a "virtuoso duelist," she performs with the Trinity Baroque Orchestra, Sinfonia New York and the Clarion Music Society. She has toured internationally with Musica Antiqua Köln, Concerto Köln, and La Cappella de' Turchini. Recording credits include Naxos, MDG, New Classical Adventure, Albany Records, Deux-Elles, Linn Records, Hänssler Classic, Electra and Capriccio. A New York City native, Amelia holds degrees in violin performance from Stony Brook University, where she studied with Joyce Robbins and Mitchell Stern, the Manhattan School of Music and the Sweelinck Conservatory in Amsterdam.

### Joseph Tan

Amsterdam, The Netherlands

In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph regularly performs with ensembles such as Anima Eterna Brugge (Belgium), the Amsterdam Baroque Orchestra, La Chambre Philharmonique (France), the Taverner Consort and Players, the Academy of Ancient Music (UK), Ensemble 1700 and Harmonie Universelle (Germany). He has recorded for Deutsche Harmonia Mundi, Zig Zag and Sony labels. Joseph performs on a mid-18th century Italian Baroque violin and on a modern instrument made by Antonio Lecchi (Cremona) in 1923. He received his post-graduate diploma from the Royal Conservatory, The Hague, his MM from Oberlin Conservatory and a BM from the University of Texas, Austin.

### Gabrielle Wunsch

Amsterdam, The Netherlands

Active as a chamber musician and recitalist, Gabrielle has performed with Das Zimmermannsche Caffee, La Suave Melodia, and at the Göttingen, Barcelona, and Utrecht Festivals, collaborating with artists such as Menno van Delft, Daniel Taylor, and Carolyn Sampson. She plays with various period ensembles, including Nieuwe Phiharmonie Utrecht, New Dutch Academy, the Bach Ensemble, Musica ad Rhenum, Collegium Musicum Den Haag, and the Festspiel Orchester of the Göttingen Internationale Händel-Festspiele. She was a prizewinner in the 2010 Premio Bonporti International Baroque Violin Competition held in Rovereto, Italy. Gabrielle holds degrees in modern performance from Eastman School of Music (BM and SUNY Stony Brook (MM), and in baroque violin from the Royal Conservatoire of The Hague (BM and MM). Her baroque violin is a Lorenzo Carcassi from 1764.

## VIOLA

### Patrick G. Jordan

Principal

Toronto, Ontario

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is co-principal viola with the Tafelmusik Baroque Orchestra, principal viola of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, and the Van Swieten Quartet. He has recorded for Sony Classical, Analekta, Northeastern, Dorian and Harmonia Mundi. He is on the faculty of The Royal Conservatory in Toronto. He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.

### Karina Fox

Associate Principal

Allston, Massachusetts

Karina is principal viola of Apollo's Fire, the contemporary ensemble Callihumpian Consort, and principal second Violin of Tempesta di Mare. She is the violist of the newly formed period string ensemble, the Coriolan Quartet. She received her MM degree from the New England Conservatory and her BM from the Cleveland Institute of Music. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has CDs on AVIE, Chandos, Eclectra, Koch, and Tzadik labels. She performs on a 1987 Hiroshi Iizuka viola made in Philadelphia.

### Sarah Darling

Boston, Massachusetts

After receiving her bachelor's degree at Harvard, Sarah studied in Amsterdam and Freiburg as a recipient of the Beebe, Paine, and DAAD grants,

**MUSICIAN SPONSORS:** **Amelia Roosevelt** - Sheila & Hugh Barton; **Joseph Tan** - Arnold & Dianne Gazarian; **Gabrielle Wunsch** - Sharon & Stan Meresman and Julie Dickson; **Patrick G. Jordan** - Richard & Joan Posthuma; **Karina Fox** - David & Julie Nee; **Sarah Darling** - Tim & Jane Sanders

and is now finishing a DMA at the New England Conservatory with Kim Kashkashian. She is concertmaster of the Harvard Baroque Chamber Orchestra, director of the Arcturus Ensemble, and a member of Musicians of the Old Post Road and the self-conducted chamber orchestra A Far Cry. She also performs with Boston Baroque, Emmanuel Music, and the Boston Ballet. Her critically acclaimed solo CD of the works of Leland Smith is available on Naxos.

**Meg Eldridge**
San Rafael, California

A graduate of the University of Michigan, the San Francisco Conservatory of Music and the Manhattan School of Music, Meg is a member of the Marin, Santa Rosa, and Napa symphonies, the Sonoma Bach Society, Marin String Quartet and the Lawrence String Trio. She also performs in the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School.

**Nancy Lochner**
San Diego, California

Nancy has held the position of associate principal viola with the San Diego Symphony since 1988. She has also performed as principal viola in the San Diego Chamber Orchestra and the San Diego Opera, and as guest principal with Opera Pacific. She has been a regular member of the Carmel Bach Festival since 1995. Nancy earned her master's degree in music from the Juilliard School and her bachelor's degree from the Manhattan School of Music, and studied with Lillian Fuchs at both conservatories. Nancy performs on a viola made by Angela Stiles in Cremona, Italy.

## CELLO

**Allen Whear**
Principal
New York, New York

*For bio see page 22.*

**William Skeen**
Associate Principal
Richmond, California

William serves regularly as principal cello with Philharmonia Baroque, American Bach Soloists and Musica Angelica, and has appeared with every major period ensemble on the West Coast. He performs and tours with La Monica, Galanterie, El Mundo, Voices of Music and The New Esterházy Quartet. William is sought out for his skills at recitative accompaniment, earning him a position as continuo cellist for San Diego Opera. He earned a BM from the Cleveland Institute of Music and MM degree from the University of Southern California, where he is lecturer in baroque cello and viola da gamba. He plays a 19th-century cello by Georg Gemümder and two anonymous baroque celli, and a violoncello piccolo from 1680, among others.

**Margaret Jordan-Gay**
Toronto, Ontario

A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside the Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is artistic director of the Gallery Players of Niagara, a chamber music presenting organization based in the Niagara Region of Ontario. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. Margaret performs on a cello made by Andrea Castagnieri in 1730.

**Paul Rhodes**
Pleasant Hill, California

Paul holds degrees from Dominican College (BA) and the University of Texas at Austin (MM) and has performed with the San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, New Century Chamber Orchestra, Sacramento Symphony, Santa Cruz Baroque Festival, San Jose Symphony, Earplay, Berkeley Symphony, Austin Lyric Opera and the Monterey Symphony. Paul is presently a member of the Oakland-East Bay Symphony, assistant principal of Sacramento Philharmonic and served as principal cellist of the Austin Symphony during their tour of France and Germany in 1995.

*continued...*

**MUSICIAN SPONSORS:** **Meg Eldridge** – Dr. Ise Kalsi; **William Skeen** – Bob & Leslie Mulford; **Margaret Jordan-Gay** – Jeryl & Ron Abelmann; **Paul Rhodes** – Don & Carol Hilburn and Cynthia Benson

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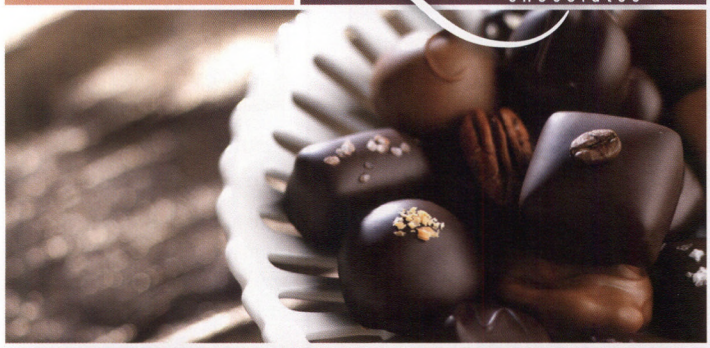

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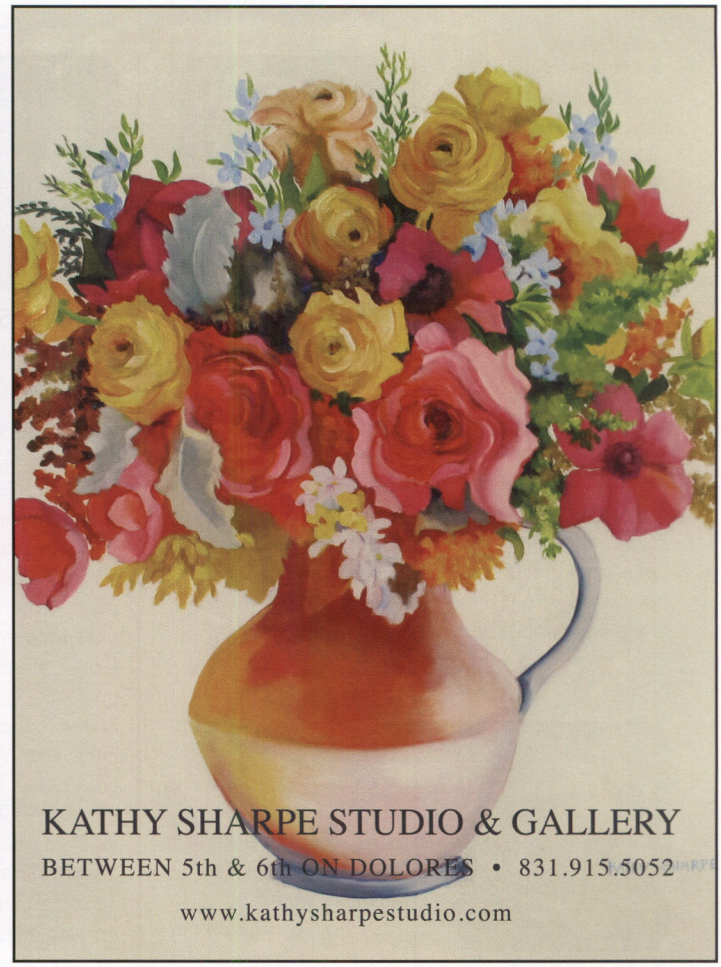

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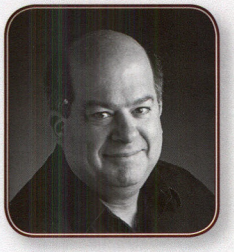


### Timothy Roberts

Needham, Massachusetts

Timothy is founder, artistic director and cellist of the Art of Music Chamber Players in Boston. His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielli cello made in Florence in 1751.

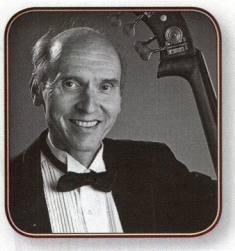
## DOUBLE BASS

### Jordan Frazier

Principal

Fredonia, New York

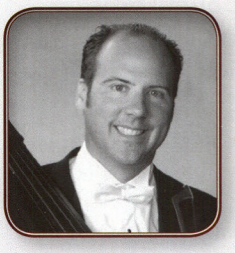
Jordan is currently a member of the Orpheus Chamber Orchestra, having performed with them since 1993. He is also currently a member of American Composers Orchestra, American Symphony Orchestra and Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra. He has performed with the Chamber Music Society of Lincoln Center, Metropolitan Opera Orchestra, New York City Opera, American Ballet Theater, and the Mark Morris Dance Group. He has also performed with the Tafelmusik Baroque Orchestra, both in Toronto and at the Klang und Raum Festival in Bavaria. Recording credits include Sony Classical, Harmonium Mundi, Nonesuch, and Deutsche Grammophon. Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music and is currently on the faculty of Mannes College of Music. Jordan lives in Fredonia, NY with his wife, bassoonist Laura Koepke, and their two boys.



### Bruce Moyer

San Jose, California

Bruce is principal double bass with the Monterey Symphony and a member of the Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and as principal bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass and on a Nanur Bruckner, Pest, Hungary c. 1890 double bass.



### Derek Weller

Ann Arbor, Michigan

Derek received degrees (MM, BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer at the University of Michigan and the University of Toledo, and is currently on the faculty of Eastern Michigan University and Interlochen Arts Academy. In addition to playing in the Michigan Opera Theatre Orchestra, Derek is a member of the Toledo Symphony Orchestra and substitutes frequently with the Detroit Symphony Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki bass method and is active as a clinician at Suzuki Institutes nationwide. He owns five basses: a 300-year-old Italian bass, a 200-year-old French bass, a Kay bass, and two modern instruments.

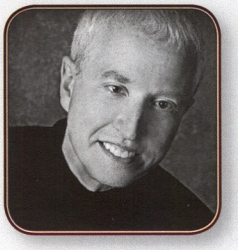
## HARPSICHORD, FORTEPIANO AND ORGAN

### Andrew Arthur

Principal

Cambridge, England

*For bio see page 23.*



### Michael Beattie

Cambridge, Massachusetts

*For bio see page 23.*

### Holly Chatham

Hamden, Connecticut

Holly has performed throughout the US, UK and Mexico. She is a vocal coach at Yale University's Institute of Sacred Music, is pianist in The Chatham-Wood Duo and is in demand as a continuo player for many of today's leading conductors. She is also organist at Coral Ridge Presbyterian Church in Ft. Lauderdale, FL. *Love Raise Your Voice*, her debut recording of new music for soprano, violin and piano, was released on MSR Classics in January 2012. DMA Rutgers University, MM Indiana University, BM Clayton State University. www.HollyChatham.com

### Yuko Tanaka

Oakland, California

A native of Tokyo, Japan, Yuko is active as a harpsichord and fortepiano soloist and ensemble performer. She performs with numerous ensembles including Music of the Spheres, Philharmonia

*continued...*

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# FESTIVAL ORCHESTRA cont'd

Baroque Chamber Players, Moscow Chamber Orchestra and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio, conducts master classes and appears as guest lecturer at various universities. Recent engagements include performances at the Frick Collection (New York), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and the Canadian Broadcasting Corporation. She holds a doctorate from Stanford University. Yuko has recorded for Koch International and Delos International.

## THEORBO/ ARCHLUTE

### Daniel Swenberg

Highland Park, New Jersey

Daniel specializes in historical plucked strings: renaissance and baroque lutes, theorbos, and baroque and 19th century guitars, and baroque mandolin. He performs regularly throughout North America with a variety of ensembles including the Catacoustic Ensemble, Apollo's Fire, the Green Mountain Project and Lizzy & Theorboys, plus with The Metropolitan Opera, New York City Opera and the Orchestra of St Luke's. He has accompanied Renée Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation for a study of 18th century chamber music for the lute and a Fulbright Scholarship to study in Bremen, Germany at the Hochschule für Künste. He studied previously at Mannes College of Music, receiving a master's degree in historical performance (Lute).

## FLUTE

### Robin Carlson Peery

Principal

Shoreline, Washington

In addition to Robin's frequent performances with the Seattle Symphony and the Seattle Opera, she records regularly with several ensembles for movies and television. She earned her bachelor's and master's degrees in music from The Juilliard School, and is a past member of the Memphis Symphony Orchestra. Throughout her career, Robin has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. This season's highlights have included performances as guest principal flute for the Seattle Symphony on their Masterworks and Basically Baroque series.

### Dawn Loree Walker

Sunnyvale, California

Dawn received her master's degree from the New England Conservatory of Music with "distinction in performance" and academic honors. She has been principal flute of the Monterey Symphony for more than twenty years and has performed as soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She has recently joined the faculty of Community School of Music and Arts in California, and has taught at San Jose State University and given master classes throughout Northern California. Dawn has toured the US as principal flute with the Western Opera Orchestra and performs regularly with the San Francisco Ballet and Opera orchestras. She recently completed performances of the entire Wagner *Ring Cycle* with the San Francisco Opera.

## BAROQUE FLUTE

### Janet See

Bainbridge Island, Washington

*For bio, see page 49.*

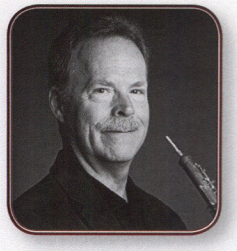
## OBOE AND ENGLISH HORN

### Roger Cole

Principal

Vancouver, British Columbia

Roger studied at Yale University and The Juilliard School. He is principal oboe of the Vancouver Symphony Orchestra, and is also music director and senior orchestra conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculties of the University of British Columbia and the Vancouver Sympony Orchestra School of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver Symphony Orchestra. Roger has a CD entitled *The Expressive Oboe* on the CBC label.



### Neil Tatman

Associate Principal

Tucson, Arizona

Originally from Kenosha, Wisconsin, Neil earned his Bachelor of Music degree at Lawrence University, and completed his master's and doctoral degrees at Indiana University. His oboe teachers include Jerry Sirucek, Ray Still and John Mack. He was formerly principal oboe with the Sacramento Symphony Orchestra for 18 years, and a faculty member at both the University of the Pacific and California State University, Sacramento. Currently, Neil is associate professor of oboe at the University of Arizona and oboist of the Arizona Wind Quintet. In addition, he is principal oboist with the Reno Philharmonic, The Arizona Opera Company, the Music in the Mountains Festival (Nevada City, California), and Arizona Musicfest. Neil's earliest performances with the Carmel Bach Festival were during the 1982-

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84 seasons. More recently, he has been the Festival's associate principal oboist since 1997. Active as a clinician and recitalist, he has been featured in recent presentations in Michigan, Texas, the Western states, Canada and Costa Rica. Neil's current instrument of choice is a rosewood oboe manufactured by A. Laubin, New York.

### Ellen Sherman

Grand Rapids, Michigan

Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the Memphis and Virginia symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from The Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Sterophile and Naxos labels.

## CLARINET

### Erin Finkelstein

Principal

Sacramento, California

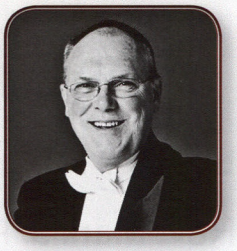
Erin, originally from Sparks, Nevada, received her bachelor's in music from the University of the Pacific with awards in performance, and earned her master's in music from Arizona State University. Erin performs frequently with the Monterey Symphony, Sacramento Philharmonic, Modesto Symphony and Stockton Symphony. As an avid chamber musician, Erin performs with many organizations in chamber music series in the greater Northern California region. In addition to her work with the Carmel Bach Festival, she has attended the National Orchestral Institute, Le Domaine Forget International Festival, and the Bear Valley Music Festival. As a passionate teacher, Erin has been the lecturer of clarinet at California State University Stanislaus, and twice engaged as a visiting lecturer at the University of the Pacific Conservatory, in addition to her pre-college studio and outreach engagements.

### Karla Avila

San Francisco, California

Karla has performed as soloist, chamber and symphonic musician throughout the Bay Area and around the world. She recently premiered her own clarinet transcription of Samuel Barber's Violin Concerto at the International Clarinet Association's ClarFest 2011 (Los Angeles, CA). She has performed with the San Francisco Symphony, Opera, Ballet and Choral Society, New Music Works, National Broadway productions, recorded with the Skywalker Orchestra, and premiered over fifty new works by living composers, including John Adams, Lou Harrison, Chou Wen-chung, Hanna Kulenty, David Garner, Dan Becker, Belinda Reynolds, David Conte, Todd Boekelheide, Jonathan Russell, Damon Waitkus, and recent collaborations with mandolin legend David Grisman of the Grateful Dead. From 2004-2008, Karla served as principal clarinetist of the Amadeus Operensemble (Salzburg, Austria). Winner of the 2006 Festspiele International Mozart Concerto Competition, Karla performed as soloist in Salzburg's famed Haus für Mozart under the baton of Seiji Ozawa. An original member of Classical Revolution, Karla remains active in bringing free, live classical music to her San Francisco Mission District neighborhood. She earned her MM from the San Francisco Conservatory (2003) and her BM from the University of North Texas (2001).

## BASSOON

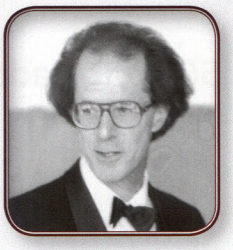


### David Granger

Principal

Martinez, California

David received his Bachelor of Music in 1973 and his Master of Music in 1975 from the Manhattan School of Music in New York City. David was principal bassoonist of the Sacramento Symphony from 1981 until 1996. In 1983, he began teaching at the University of California, Davis and, in 1985, became coordinator of the music department's student chamber music program. David works as a freelance musician performing in orchestras throughout Northern California. He currently holds positions as principal bassoonist of the Sacramento Philharmonic, the Napa Valley, Modesto and Fremont symphonies, and is a member of the Oakland East Bay and the Marin symphonies. He joined the faculty of the University of California, Berkeley, in 2000. David attended Indiana University's Early Music Institute and received a Performer Diploma in baroque bassoon in 2004. He performs on a copy of a 17th-century made by Leslie Ross, New York City, 2000, and a baroque bassoon made by by Guntram Wolf, 2003, and copied after an instrument with the initials HKICW.



### Britt Hebert

Pittsburgh, Pennsylvania

A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include the Metropolitan Opera Orchestra, Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach festivals. He has CD recordings on Telarc and Koch International labels.

*continued...*

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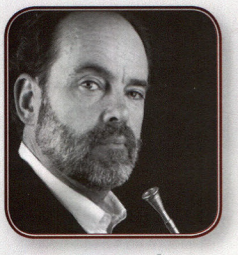
## FRENCH AND NATURAL HORN

### Christopher Cooper

Principal

Mill Valley, California

Chris is a GRAMMY®-nominated artist who has thrilled audiences around the world. He began his career with the Empire Brass out of Boston, and then joined the Canadian Brass with whom he made several recordings, received a GRAMMY® nomination, an honorary doctorate, and the prestigious Echo Klassic award in Germany. After ending the touring life, Chris became an acting member of the San Francisco Symphony for nine years and now runs the horn studio at UCLA. Chris is very active in studio recording, solo, and chamber concerts. He studied at Boston University and the San Francisco Conservatory.



### Loren Tayerle

San Francisco, California

Loren received his degrees (MM, BM) from the San Francisco Conservatory of Music. He is the conductor of the De Anza Chamber Orchestra and a member of the San Francisco Chamber Orchestra, Marin Symphony and Berkeley Symphony.

### Paul Avril

Half Moon Bay, California

Paul Avril has been performing on natural horn for 25 years. He lives in the San Francisco Bay Area and is a member of Philharmonia Baroque Orchestra and Amercian Bach Soloists. Paul also performs with Portland Baroque Orchestra and Mercury Orchestra of Houston. He studied horn at Boston University and later at Catholic University in Washington, D.C. while playing in the Marine Band. The instrument he will be playing is a copy of a classical horn from 1835 after A. Halery, Paris, and was built by R. Saraphinoff of Bloomington, IN.

### Alicia Mastromonaco

Los Angeles, California

Born in San Francisco, California, Alicia Mastromonaco made her solo orchestral debut with the Marin Symphony Youth Orchestra in 2004 performing Richard Strauss's Horn Concerto No. 1. Alicia studied at Boston University, where she earned her undergraduate degrees in horn performance and musicology and studied with Eric Ruske, Daniel Katzen, Jean Rife and Jason Snyder. After living in Boston, Alicia moved to Berlin, Germany, where she studied at the Universität der Künste, Berlin, under the tutelage of Christian-Friedrich Dallmann. While living in Germany, Alicia played with several orchestras such as the Kammerorchester Hamburg and the Filmorchester Babelsberg, and as a member of the ENGAL woodwind quintet (recipients of the Yehudi Menuhin LIVE MUSIC NOW award), which performed outreach concerts around Berlin and the surrounding areas. Alicia currently lives in Los Angeles, where she completed her master's degree at UCLA under Chris Cooper. Currently a member of Paradigm Brass, a New Orleans-inspired brass band, Alicia also plays in several California orchestras, including the Santa Rosa Symphony, Monterey Symphony, Napa Valley Symphony, Fresno Philharmonic, Culver City Chamber Orchestra and the Bay Area's Jazz Mafia Symphony.

## TRUMPET AND NATURAL TRUMPET

### Robert Farley

Principal

London, England

*For bio on page 49.*

### Susan Enger

Bartlett, Tennessee

Northwestern University graduate and student of Vincent Cichowicz, Susan is currently a member of the Memphis Symphony Orchestra. She has formerly held positions as principal trumpet of L'Orchestre Symphonique de Québec, CBC Radio Orchestra (Québec), Les Violons du Roy, and associate principal trumpet of the Montreal Symphony.

### Leonard Ott

Castro Valley, California

Lenny holds a degree from California State University, East Bay (BA) and is on the faculty at the University of the Pacific, Stockton. He has an active freelance career and is a member of the Oakland-East Bay Symphony and Modesto Symphony. He also plays with a majority of orchestras throughout the San Francisco Bay Area, including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley and San Francisco Symphony.

*continued...*

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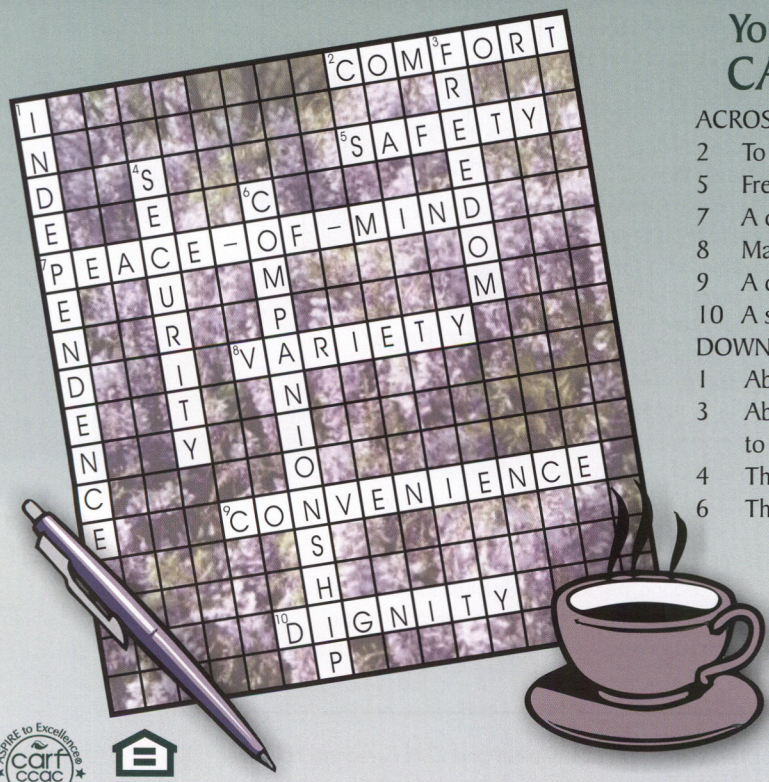


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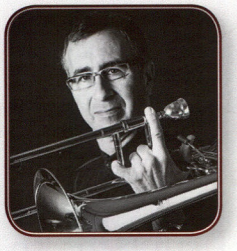
## TROMBONE

### Bruce Chrisp
Principal
Vallejo, California

Bruce has been performing trombone professionally in the San Francisco Bay Area since 1989. He is principal trombone of the Santa Rosa, Marin, Vallejo, Oakland and Fresno Philharmonic orchestras and is a member of the Opera San Jose orchestra. In addition, Bruce has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras. A graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Area-based brass quintet.

### Suzanne Mudge
Bend, Oregon

*For bio see page 23.*



### Wayne J. Solomon
Fresno, California

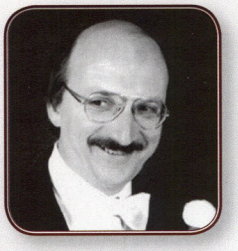
Wayne is very active as a performer throughout California and the US. He is currently the bass trombonist with the Fresno Philharmonic Orchestra, Modesto Symphony Orchestra, and Sarasota (FL) Opera Orchestra, second trombonist with the Monterey Symphony, and has previously held positions with the Napa Valley and Santa Cruz symphonies. He performs frequently with the Pacific Symphony Orchestra in Costa Mesa, CA, and has also performed with the San Francisco Symphony, San Francisco Ballet Orchestra, Minnesota Orchestra and San Diego Symphony. Wayne is also the orchestra personnel manager for the Fresno Philharmonic and Monterey Symphony, and appeared as soloist along with the other members of the Monterey Symphony low brass section on the April 2011 subscription set, performing the Concerto Grosso for Three Trombones and Tuba by Dubensky. He has been a member the Carmel Bach Festival and Music in the Mountains Festival in Grass Valley for 11 seasons, and has performed with other summer festivals such as the Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria. In his spare time he enjoys playing ice hockey, brewing beer, backpacking, cross-country skiing, snowshoeing, and riding his road bicycle.

## TUBA

### Scott Choate
Fairfield, California

A native of Albuquerque, New Mexico, Scott received his bachelor of music degree from Arizona State University, where he was a student of Sam Pilafian, and attended the San Francisco Conservatory of Music as a student of Floyd Cooley. He is a full-time professional musician, keeping a schedule which includes private studio teaching and performing with orchestras throughout California. He frequently performs with the San Francisco Symphony, Santa Rosa Symphony, San Francisco Ballet, and also records with Skywalker Studios. Currently, Scott is principal tuba with the Fresno Philharmonic, Oakland East Bay Symphony, Napa Valley Symphony, Vallejo Symphony and Stockton Symphony. He has also taught tuba performance at Fresno Pacific University, UC Davis and San Jose State University.

## TIMPANI AND PERCUSSION



### Kevin Neuhoff
San Francisco, California

Kevin received his BM degree from the St. Louis Conservatory of Music. He is principal timpanist with the Berkeley and Fremont symphonies, the San Francisco Opera Center Orchestra, principal percussionist with the Marin Symphony, and plays frequently with the California, Oakland, Sacramento and San Francisco symphonies. He has also performed and recorded with Philharmonia Baroque and the New Century Chamber Orchestra. In December 2008, he was requested by the music director to join Orchestre Symphonique de Montreal for their production of Messiaen's opera *St. François*. Kevin performs Broadway shows, contemporary music with Earplay and records for film and other electronic media. At the Festival, Kevin performs on timpani based on a 17th century design made by Aehnelt-Lefima of Cham, Germany.

## WELSH TRIPLE HARP

### Cheryl Ann Fulton
El Sobrante, California

*For bio see page 49.*

**MUSICIAN SPONSORS:** **Bruce Chrisp** – William & Susanne Tyler; **Wayne J. Solomon** – Pete & Jackie Henning; **Kevin Neuhoff** – Jeptha & Elizabeth Wade, Mary Kay Crockett, Shirley & Lee Rosen and Richard & Barbara Barlow

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# FESTIVAL CHORALE

## SOPRANO

### Colleen Hughes
**Bloomington, Indiana**

Colleen received her degrees (BM, BME, MM) from Indiana University. She has studied with Dale Moore and Robert Harrison, and participated in master classes with Carol Vaness and Roger Vignoles. In May 2008 she took third place in the Gerhard Herz Young Artist Competition with the Louisville Bach Society. Colleen has sung in Bloomington with the Spanish baroque ensemble Fenix de los Ingenios, as well as with Apollo's Voice for the Indianapolis Symphony Orchestra. She has also appeared as a soloist with the Lafayette Bach Chorale Singers in Steven Sametz's *The Choir Invisible*.

### Linda Lee Jones
**Belle Mead, New Jersey**

A New Orleans native returning to Carmel for her third season, Linda is active as a singer, teacher and massage therapist in New York City and Central New Jersey. Her work as an ensemble singer has afforded her the opportunity to perform with the area's most prominent choral groups and some of the world's finest orchestras and conductors. As a soloist she has appeared with the Symphony Chorus of New Orleans, the Louisiana Vocal Arts Chorale, the Masterwork Chorus of New Jersey and the Argento Chamber Ensemble in New York. She recently joined the a cappella sextet The Western Wind, a group dedicated to sustaining the art of ensemble singing through concertizing and educational outreach. Linda holds a Bachelor of Music in Voice Performance from Loyola University of New Orleans and a Master of Music in Choral Conducting from Westminster Choir College of Rider University in Princeton, NJ.

### Rebecca Mariman
**Princeton, New Jersey**

Rebecca is pleased to be back in Carmel for her third year as a member of the Chorale. For many years, she was both an active performer as well as a full-time homeschooling mom to her five children, singing regularly as a member of the early music vocal ensemble, *Fuma Sacra*, led by Andrew Megill. She also appeared as a soloist at the Connecticut Early Music Festival, with Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, The Masterwork Chorus, Voices Chorale, Westminster Community Chorus and the Garden State Philharmonic Chorus. After sending her last homeschooler to school in 2009, Rebecca began actively pursuing a singing career and was chosen as an Adams Fellow in 2010. Highlights of the past year include performances of Faure's *Requiem*, Bach's *Christmas Oratorio*, Vaughn William's *Dona Nobis Pacem*, and directing her daughter's school play. Rebecca earned her undergraduate degree in theater from Dickinson College and a master's in voice performance at Westminster Choir College. She and her family live in Princeton, New Jersey.

### Clara Rottsolk
**Philadelphia, Pennsylvania**

*For bio see page 47.*

### Nell Snaidas
**New York, New York**

A GRAMMY®-nominee, Nell has been a soloist with the Los Angeles Philharmonic, Apollo's Fire and The Boston Early Music Festival Orchestra. She has portrayed roles in several main stage operas in venues ranging from the Hollywood Bowl to Tanglewood. Of Uruguayan-American descent, specialization in Italian and Spanish baroque music has taken her throughout Europe as well as North and Latin America. She has recorded for Sony Classical, Dorian, Koch International and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song. www.nellsnaidas.com

### Kristen Watson
**Boston, Massachusetts**
***Adams Fellow***

Hailed by Opera News for her "striking poise," Kristen has made solo appearances with such groups as the Orpheus Chamber Orchestra, Handel and Haydn Society, Boston Baroque, Mark Morris Dance Group, Emmanuel Music, Opera Boston and the Boston Pops. Originally from Topeka, Kansas, she has been recognized by the Concert Artists Guild, Oratorio Society of New York, American Bach Society, and Louisville Bach Society competitions.

*continued...*

**FESTIVAL CHORALE SPONSOR:** Frank & Denise Quattrone Foundation

**MUSICIAN SPONSORS:** Kristen Watson – Betsy & Robert Sullivan

### Angelique Zuluaga

Sunnyvale, California

Angelique has performed early music, opera, oratorio and contemporary music throughout the US and South America. She has sung under the direction of Paul Hillier, Ton Koopman, Andrew Lawrence King, John Poole, Stephen Stubbs, and Kent Nagano. Recent performances include soloist in Beethoven's Mass in C (Bogota, Colombia), a recital of contemporary Latin American art song at Mannes College as part of the 2012 Composers Now Festival, and performances and master classes at the 2012 Cartagena International Music Festival. Angelique began her musical training in Cali, Colombia at the Universidad Del Valle. She holds master's degrees in voice and early music from Indiana University.

## MEZZO-SOPRANO

### Kathleen Flynn

Somerville, Massachusetts

Kathleen received degrees from Stony Brook University (DMA), Juilliard (MA and JOC), University of Toronto (Performance Diploma), and Dalhousie University (BM). A Sullivan Foundation Award winner, she has sung under the baton of Seiji Ozawa, Julius Rudel, Robert Spano, Christopher Hogwood, Mario Bernardi, and Jane Glover. She has performed with Chicago Opera Theater, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater, The Kennedy Center, and Alice Tully Hall. Recent performances include recitals in Boston and West Hartford with Ensemble Poema, a contemporary chamber ensemble she co-founded, Music from Jefferson's Library, (Monticello, VA), and the new opera *Dream Seminar/* Drömseminarium (Västerås, Sweden).

### Alyson Harvey

Philadelphia, Pennsylvania

Alyson holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). Her appearances include work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo Menotti, The Mostly Mozart Festival, and the Philadelphia Orchestra under the baton of Bobby McFerrin. She made her Carnegie Hall debut in performances of *Messiah* with the Masterwork Chorus of NJ, and her Alice Tully Hall debut in Copland's *In the Beginning* at the New York Philharmonic's Copland Festival. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.

### Elizabeth Johnson Knight

Dallas, Texas

Elizabeth has sung a wide range of choral and solo repertoire, appearing with the Masterwork Chorus, Bach Festival of Central Florida, North Central Louisiana Masterworks, Paducah Symphony, Valdosta Symphony Orchestra, Meridian Vocal Consort, Orpheus Chamber Singers, Project Eve, Vox Humana and the South Dakota Chorale. She has recorded for Gothic and Naxos. Elizabeth is a graduate of Indiana University (MM) and the University of Mississippi (BM). She has held teaching positions at the University of Louisiana, Monroe and Murray State University, and currently holds a teaching fellowship at the University of North Texas, where she is pursuing doctoral studies in voice and pedagogy.

### Alice Kirwan Murray

Los Angeles, California

Alice sings regularly as both ensemble member and soloist with the GRAMMY® Award-winning Los Angeles Chamber Singers & Cappella and the Los Angeles Master Chorale. In 2011, she performed with the Los Angeles Philharmonic Orchestra under the direction of Bramwell Tovey, Charles Dutoit, Esa-Pekka Solonen and Gustavo Dudamel. This winter, she participated in Solonen's premiere of Anders Hillborg's Sirens and Dudamel's massive Mahler Project, featuring the Simon Bolivar Orchestra of Venezuela, as well as the Los Angeles Philharmonic. Alice has also performed with Martin Neary's Millennium Consort Singers, Musica Angelica, Long Beach Opera and the Jacaranda Festival, and can be heard on several sound recordings, television soundtracks and film scores. She is proud to have sung on the acclaimed Decca recording of the music of Nico Muhly, A Good Understanding, as well as the soon to be released Tribute to Gorecki with the L.A.

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**MUSICIAN SPONSORS:** **Angelique Zuluaga** – John & Jane Buffington; **Alice Kirwan Murray** – John & Jane Buffington and Sharon & Stan Meresman

Master Chorale. Additionally, Alice works as a teaching artist with the educational outreach project, Voices Within.

### Angela Young Smucker

**Chicago, Illinois**

*Adams Fellow*

Angela has earned praise for her "rich, secure mezzo-soprano" voice (*Chicago Tribune*) in oratorio, choral, and stage performances. She has recently appeared with the Chicago Symphony Orchestra, Oregon Bach Festival, Bach Collegium San Diego, and Newberry Consort. She is also a founding member of the Haymarket Opera Company, Chicago's 17th and 18th century opera troupe, which burst onto the scene in 2011 to great critical acclaim.

### Patricia Thompson

**Manhattan, Kansas**

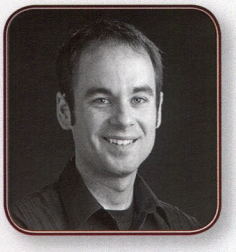
Patricia has been a soloist with the Indianapolis Baroque Orchestra, Lafayette Bach Chorale, Louisville Choral Arts Society, The Masterworks Chorale of New Jersey and the Bloomington Early Music Festival. Patricia is a member of the Kansas City vocal chamber ensemble Spire, and has been a member of the Dale Warland Singers and the Ensemble Singers of the Plymouth Music Series (now known as Vocalessense), in the Minneapolis/St. Paul area. Patricia is an assistant professor of voice at Kansas State University. She earned Doctor of Music and Master of Music degrees from the Indiana University Jacobs School of Music and a Bachelor of Music degree from St. Olaf College, Northfield, Minnesota.

### Virginia Warnken

**New Haven, Connecticut**

Hailed by the New York Times as an "elegant," "rich-toned alto" with "riveting presence," Virginia is known throughout the American early music community for her heartfelt interpretations of the sacred works of Bach and Handel. A lifelong lover of both solo and chamber ensemble repertoire in the early music genre, Virginia has been a soloist and ensemble member with the renowned Trinity Wall Street Choir, TENET, Clarion Music Society, Musica Sacra, Oratorio Society of New York, Green Mountain Project, and Vox Vocal Ensemble. In recent seasons, she has appeared on the main stage of Carnegie Hall as the alto soloist in Bach's B Minor Mass, Handel's *Messiah*, and Mozart's C Minor Mass. Virginia is also an advocate of contemporary music, and has performed and premiered works by numerous prominent composers including Louis Andriessen, Caleb Burhans, Merrill Garbus of tUne-yArDs (Tune-Yards), Judd Greenstein, and Steve Reich. She is a member of the groundbreaking vocal octet Roomful of Teeth, integrating western and non-western vocal techniques such as Tuvan throat singing, Inuit throat singing, yodeling, high Bulgarian belting, and Korean P'ansori, and collaborating with composers to forge a new repertoire for the voice using an expanded sound palette.

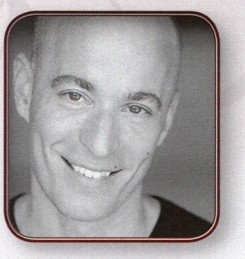
## TENOR



### Timothy Hodges

**Jersey City, New Jersey**

Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's *Messiah* with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA, and is also a member of Trinity Choir at Trinity Wall Street in New York. He received a BM degree from Westminster Choir College.



### Vincent Metallo

**Lambertville, New Jersey**

Vincent has distinguished himself in recent years as an eagerly sought-after conductor, singer and music educator. He is director of the Princeton High School Choral Department and music director of the Pennsylvania Girlchoir. Vincent has held the position of assistant professor of music at Westminster Choir College, DePauw University, Wellesley College, and Lehigh University, and artistic director of the American Boychoir. He is a member of the Crossing Vocal Ensemble of Philadelphia, Fuma Sacra of Princeton, NJ, and has performed with numerous festivals throughout the eastern US. A graduate of the Hartt School of Music in music education and vocal performance and Westminster Choir College in conducting, Vincent is certified in Kodaly music pedagogy through the Kodaly Musical Training Institute.

*continued...*

**FESTIVAL CHORALE SPONSOR:** Frank & Denise Quattrone Foundation

**MUSICIAN SPONSORS:** **Angela Young Smucker** – Betsy & Robert Sullivan and Dr. & Mrs. H. Reid Wagstaff; **Stephen Sands** – Ann & Glen Hiner

### Stephen Sands

Gladstone, New Jersey

Stephen is a founding member and executive director of The Antioch Chamber Ensemble and sings with the Trinity Wall Street Choir, Clarion Music Society, TENET and the Vox Vocal Ensemble. Stephen has been seen as the Evangelist for many Bach Passion concerts, most recently for the Westminster Katorei and Fuma Sacra. Stephen is the vocal music director at Bernards High School in New Jersey and is the artistic director of music in the Somerset Hills. He is a graduate of Westminster Choir College.

### Timothy Shantz

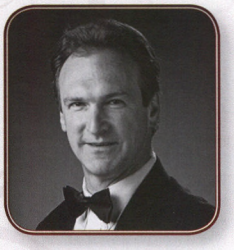
Calgary, Alberta

Active as singer and conductor, Timothy's 2010-11 season included Bach's *St. John Passion* (Arias) with Pro Coro Canada, directing his first performance of Monteverdi's *Vespro della Beata Vergine*, and touring France to attend the Florilège Vocal de Tours as conductor of Spiritus Chamber Choir. Timothy is chorusmaster for the Calgary Philharmonic Orchestra and artistic director of Spiritus Chamber Choir. He is a graduate of Indiana University's Jacobs School of Music (DM in choral conducting).

### Geoffrey Silver

Astoria, New York

Geoffrey is a choral specialist with 25 years experience. He was a boy chorister at Westminster Abbey and later sang at Trinity College and St John's College, Cambridge University, where he studied music and history to post-graduate level. Beginning 2003, he built a large voice studio at Christ Church, Greenwich, CT, later returning as director. As a soloist he has sung live on the BBC, and at the Wigmore Hall, St. John's Smith Square, London, and in the US with Clarion Music Society, Trinity Church and at Alice Tully Hall. He has appeared in over 30 recordings, most recently as the proud founding tenor of New York Polyphony, the "vocal string quartet." He now devotes his energies to choral workshops, photography and record producing. Notable teachers include David Lowe, Braeden Harris and Clara Rottsolk.



### David Vanderwal

New York, New York

David is in high demand for his clarion lyric vocal qualities and has been featured in roles with American Bach Soloists, Seattle Baroque Orchestra, Oregon Bach Festival, Austin Symphony Orchestra, Oregon Symphony, New York Collegium, Tafelmusik, among others. Recent performances include Handel's *Messiah* with the St. Paul's Cathedral Choirs of Buffalo, NY, and Mendelssohn's *Elijah* with the Stamford Chorale. David has also appeared with such groups as Clarion, Concert Royale, Four Nations Ensemble, New York Ensemble for Early Music, Vox and the Folger Consort, and is kept very busy with Western Wind, as well as St. Thomas 5th Ave. He has recorded under the Allegro, Delos, Pro Musica Gloriae, and Koch International labels. An award-winning vocalist, David's upcoming engagements include several *Messiah* and *Passion* performances, as well as other oratorio works and recitals throughout the season.

### Zachary Wilder

Los Angeles, California

*Adams Fellow*

A native Californian, Zachary is an internationally sought after tenor. He has appeared with Festival D'Aix en Provence, La Fenice, Boston Early Music Festival, Cappella Mediterranea, Pacific Musicworks, Emmanuel Music, Apollo's Fire, and Portland Baroque Orchestra. He will be attending the Aldeburgh Festival to perform under the direction of Christoph Rousset in Rameau's *Naïs*, and will also be joining the cast of Jardin des Voix in 2013 for an international tour with William Christie.

## BARITONE

### Charles Wesley Evans

Hanover, New Hampshire

A Georgia-born baritone, Charles has been applauded by the New York Times for his "elegant and mellifluous tones" and as "the peak of the night's solo work" by the Miami Herald. With a range of genres spanning from baroque to jazz and R&B, he has performed with Trinity Wall Street Choir, Clarion Choir, Seraphic Fire, Conspirare, Berkshire Baroque, Princeton Pro Musica, San Antonio Symphony Orchestra, Delaware Valley Philharmonic and the Dryden Ensemble. Charles earned his BA in music from Brewton-Parker College in Mt. Vernon, Georgia with further study at the Boston Conservatory and Westminster Choir College of Rider University.

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**Jeffrey Fields**
San Jose, California

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), Jeffrey is a soloist and ensemble member with Philharmonia Baroque Orchestra, American Bach Soloists, and AVE. Recent solo engagements include Mendelssohn's *Elijah* and *St. Paul*, Purcell's *Anthems* and *Ode for St. Cecilia's Day*, Handel's *Brockes Passion*, *Semele*, *Acis and Galatea*, and *Alexander's Feast* under Jeffrey Thomas; Bach's B Minor Mass, both passions and numerous cantatas; the requiems of Brahms, Fauré, Duruflé, Mozart and Reicha; Mahler's *Songs of a Wayfarer*, the Monteverdi *1610 Vespers* with Warren Stewart's group Magnificat, and the Dvořák *Stabat Mater*. He made his Carnegie Hall debut in Handel's *Messiah* in 2007.

**Avery Griffin**
Union City, New Jersey

Avery is an accomplished ensemble performer who has sung with such prestigious groups as the Trinity Wall Street Choir. He is currently a member of the choir of men and boys at St. Thomas Church, Fifth Avenue, in Manhattan. As a passionate advocate of new music, Avery has premiered and performed works of Pascale Criton, Ezra Sims, Jason Eckardt, John Magnussen, James Bergin, and many others. He is also a charter member of both Roomful of Teeth, a vocal octet which premieres new works utilizing vocal techniques from around the world, and NotaRiotous, the chamber ensemble of the Boston Microtonal Society. A composer himself, Avery has had premieres of his works performed by ensembles including the Boston University Chamber Chorus.

**Tim Krol**
Brooklyn, New York

Tim is a New York City-based freelance baritone. He recently recorded a setting of Oscar Wilde's *De Profundis*, with Holly Chatham on piano. The New York Times recently described Tim's voice as "particularly potent." He sang an a cappella quartet with Debra Voight at Carnegie Hall; played Pontius Pilate in Maestro Goodwin's semi-staged *St. John Passion* last summer; and was a featured soloist with the New York Virtuoso Singers.

**Paul Speiser**
Princeton, New Jersey

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is currently a PhD student at New York University, where he is an adjunct instructor of voice and conducts the Vocal Performance Chorale. Recent performances at NYU include Don Alfonso in Mozart's *Così fan tutte*, Schlendrian in Bach's *"Coffee" Cantata*, a staged production of Wolf's *Italienisches Liederbuch*, and Sam in Bernstein's *Trouble in Tahiti*. Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany).

**Mark Sullivan**
New York, New York

Mark is a member of the St. Thomas' Choir of Men and Boys in New York City and the Metropolitan Opera extra chorus. From 2001 to 2006, Mark was a member of Chanticleer, the GRAMMY® Award-winning twelve man vocal ensemble. Concert appearances include Pilate in Jonathan Miller's staging of Bach's *St. Matthew Passion* and Variagian in Rimsky-Korsakov's *Mlada* with the San Francisco Symphony.

**Paul Max Tipton**
Boston, Massachusetts
*Adams Fellow*

Described by the Atlanta Journal-Constitution as a dignified and beautiful singer, Paul has performed under such notable figures as Leonard Slatkin, Masaaki Suzuki, Helmuth Rilling, Nicholas McGegan, and Martin Katz. Recent performances include Britten's *War Requiem*, Beethoven's Symphony No. 9, Bach's *St. Matthew Passion* and *St. John Passion*, and Rameau's *La Lyre Enchantée*. He studied at Yale University with tenor James Taylor and at the University of Michigan with tenor George Shirley.

**FESTIVAL CHORALE SPONSOR:** Frank & Denise Quattrone Foundation

**MUSICIAN SPONSORS:** **Tim Krol** – Dottie & Clyde Roberson and David & Julie Nee; **Mark Sullivan** – Stan & Gail Dryden; **Paul Max Tipton** – Betsy & Robert Sullivan;

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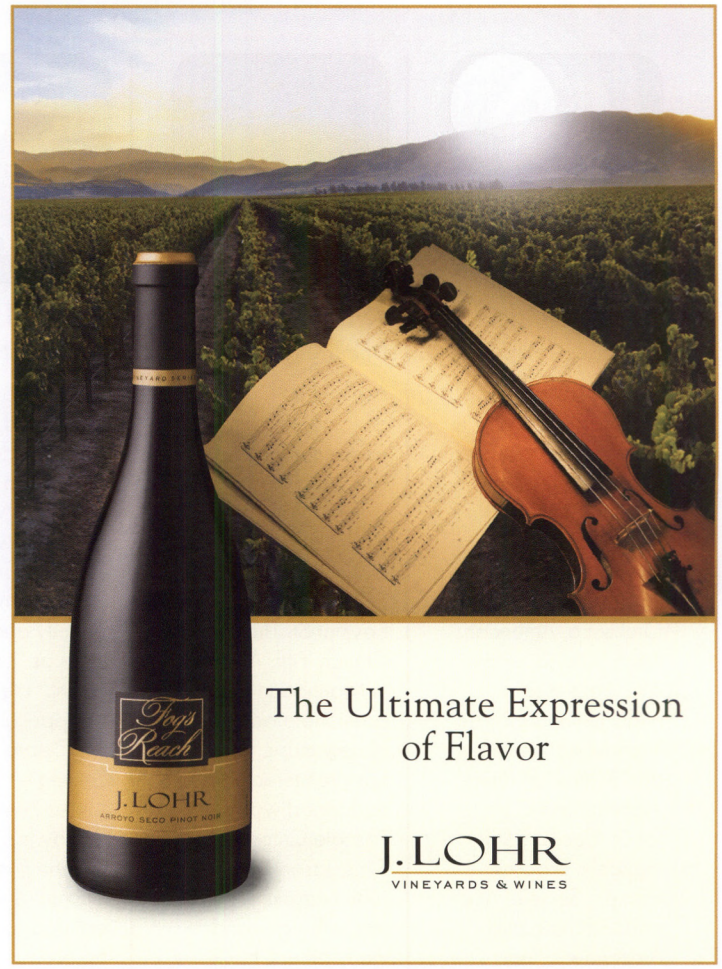


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# FESTIVAL CHORUS

## SOPRANO

### Cathryn Blake
Monterey

Coming from a musical family, music has always been a passion. Since studying music in college this interest grew and led to participation in several choral groups, performance in two local operas, soloist for local churches, and singing with the Carmel Bach Festival for over 15 years. Cathy also plays soprano and tenor recorder.

### Lauren Bowers
Monterey

Lauren is a Monterey native who returned from Southern California in order to complete graduate studies in Spanish translation and interpretation from the Monterey Institute of International Studies. She also speaks Italian and has lived in Argentina, Ecuador, and Italy, where she studied voice under Daniela Badica in Florence. Lauren continued vocal studies with Bruce Rasmussen at Pacific Union College, where she received her AS in Music. She most enjoys singing Italian and German opera and art songs. This is Lauren's first year singing in the Bach Festival.

### Margaret Bruner
Pacific Grove

With a BA in music from CSU Hayward, and a MM from Indiana University's department of early music, she then earned a master's in sacred music from Hebrew Union College. Margaret was ordained a cantor in 2000. She served as cantor in Jacksonville, Florida for nine years. Now Margaret studies voice with Linda Purdy, and is Artist-in-Residence for a small congregation in Bend, Oregon. Her discography includes *Judas Maccabeus* by G.F. Handel, Harmonia Mundi label, and *The Lauds of Saint Ursula of Hildegard von Bingen*, Focus Label.

### Pamela Cain
Pacific Grove

A one-time broadcast journalist, Pam is now a financial advisor with a practice in Pacific Grove. Her coffee table book *Big Sur to Big Basin*, can be found on Amazon.com. She started singing at age four with her father's church choirs and oratorio societies and is a second generation Bach Festival Chorus member. She has sung with I Cantori di Carmel, the California Redwoods Chorale and the First Presbyterian Church Chancel Choir.

### Marilyn Maxner
Monterey

This is Marilyn's seventh year singing with the Bach Festival Chorus, a wonderful privilege. She also sings with Camerata Singers of Monterey County and has sung with the Monterey Peninsula Choral Society and Monterey Opera Association. She is an organist at Bethlehem Lutheran Church in Monterey and volunteers in various ways on the Peninsula and in the wider Lutheran church.

### Leslie Mulford
Monterey

This is Leslie's fifth season with the Festival Chorus. She holds degrees from the Monterey Institute of International Studies (MAT), Loyola Law School (JD) and the University of Washington (BA). Recently retired from her third career as a freelance German translator, Leslie sings with Smiles, a women's vocal ensemble, the Monterey Peninsula Choral Society and Aria, the Peninsula's new women's choir.

### Nancy Opsata
Monterey

Nancy has a BS in nursing from the University of Washington and a master's degree in health services management from Golden Gate University. She worked as a program manager in the Mental Health Center at CHOMP for 35 years and studied voice with former CBF chorale member Catarina Micieli for eight years. This will be her 29th year in the chorus.

### Jennifer Paduan
Monterey

This is Jennifer's seventh season with the Festival Chorus. She is a graduate of Oregon State University (MS) and Smith College (BA). Jenny is a member of I Cantori di Carmel, has performed in local musical theater productions, and sang with the Smith College Glee Club and Smiffenpoofs in college. She is a marine geologist at the Monterey Bay Aquarium Research Institute.

### Sandy Pratt
Carmel

Sandy is a founding member of I Cantori di Carmel, with whom she has performed for 29 years. She sings with VOCI a cappella ensemble and First Presbyterian Church Chancel Choir. She is also a "Romantic Realist" artist of still-life in oils, whose works are widely collected. This is Sandy's second year with the Festival Chorus.

*continued...*

### Allison Preece*
Santa Cruz

This is Allison's eighth season with the Festival. She has made music her entire life and hopes to continue. Aside from singing, Alli also dabbles in many instruments, including the oboe and tuba, for variety! Recently, she traveled Europe for a year, seeing many fabulous places. Now, she is attending Cabrillo College studying music and hopes to continue her education in music.

### Dottie Roberson
Monterey

This is Dottie's 41st season with the Festival Chorus. She is a graduate of UC Santa Cruz (BA, linguistics), and presently holds the position of administrative assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, VOCI a cappella ensemble, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. Dottie enjoys gardening and is enthusiastic about her recent travels to Istanbul and the Greek Isles.

### Janice Tancredi
Carmel

Prior to graduating from Arizona State University with a Bachelor of Music in vocal performance, Janice attended Heidelberg College in Ohio and toured with the Heidelberg Concert Choir in Europe. Janice is a member of the Monterey Peninsula Choral Society with solo performances. Additionally Janice is a featured soloist on the Peninsula and in South America and Europe. She and her husband Michael own a commercial real estate and property management company. This is Janice's second year with the Bach Festival Chorus.

## ALTO

### Barbara Cary
Carmel

Before moving to the Monterey Peninsula, Barbara sang in the San Francisco Bay Area with the San Francisco Symphony Chorus, as well as the Lyric Chorale, Baroque Choral Guild, the San Mateo Masterworks Chorale and many other singing venues, including the slave chorus in a San Fransico Opera production of *Aida*. She presently sings with the Camerata singers. This is Barbara's fifth year with the Festival Chorus.

### Elaine Cecile
Pacific Grove

Elaine is a landscape architect and has been a lecturer at the University of Washington and principal flutist with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle. She graduated from the University of Washington (BLA) and Indiana University (BA). Elaine has sung with the Festival Chorus for 13 years.

### Phyllis Edwards
Pacific Grove

This is Phyllis' sixth season with the Festival Chorus. She has performed with I Cantori di Carmel, VOCI a cappella ensemble, Forest Theatre, and Monterey Peninsula College Theater. She has been a school principal and district curriculum director, and presently works as an editor for National Geographic Learning. Phyllis is also an avid gardener, hiker and traveler. She holds degrees from Boston University (M.Ed.) and Wheaton College (BA).

### Eve Forrest
Monterey

Eve holds a PhD from Claremont Graduate University, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her BA from Whitman College. She is a member of Camerata Singers, is a cantor at St. Angela's Catholic Church, and also plays the recorder. She is a retired mathematician, and presently is a spiritual director and retreat leader. This is Eve's seventh season with the Festival Chorus.

### Lupita Harrison
Carmel

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was formerly associate professor of music at Marymount College, Tarrytown, New York. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's 14th year with the Festival Chorus.

### Astrid Holberg
Monterey

This is the 11th year with the Festival Chorus for Astrid, a pediatrician. She sings with I Cantori di Carmel and plays violin in the Monterey Peninsula College Orchestra. She received degrees from Harvard Medical School (MD) and UC San Diego (BA), majoring in cell biology with a minor in music performance.

### Kathy Ann Kirkwood
Monterey

Kathy received a Master of Music in flute from Ohio University. She sings in the All Saints' Episcopal Church choir in Carmel and studies voice with Katherine Edison. She has participated in flute master classes

** Denotes former member of the Festival Youth Chorus*

conducted by Patricia Harper at Asilomar. Kathy's other interests include her work in Human Resources.

### Rachel Lowery*
Pacific Grove

Rachel is 19 years old and a junior at DePauw University School of Music. This is her sixth year with the Carmel Bach Festival. Other groups Rachel has sung with include the Camerata Singers, DePauw University Choir, CCS Honor Choir, and Keynotes Women a cappella group.

### MaryClare Martin
Monterey

MaryClare is presently the elementary music specialist at Toro Park School, preK-3rd grades, and choral music organizer at Bookmark in Pacific Grove. She received her degrees from Texas Tech University (Master of Music Education and Bachelor of Applied Music in piano). This is MaryClare's seventh season as a member of the Festival Chorus.

### Andrea Matters
Carmel

Presently in her fifth year with the Festival, Andrea was a labor and delivery nurse for 25 years and also taught elementary school art. She is a weaver, spinner, knitter and dyer.

### Susan Mehra
Pacific Grove

Susan is a clinical psychologist practicing in Monterey. She is assistant conductor for I Cantori di Carmel and the director of VOCI a cappella ensemble. This will mark her 20th year singing with the Festival Chorus. She holds degrees from The Fielding Institute (PhD), Sonoma State University (MA), and UC Berkeley (BA).

### Nancy Miccoli
Seaside

Nancy is a homemaker and is going back to school to get her degree in business administration. She is also a passionate cook and does some catering for friends and family on the side. She performed with the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers, Cantus Monterey and San Carlos Church Choir. This is Nancy's ninth year with the Festival Chorus.

### Kellie Morgantini
Greenfield

This is Kellie's fourth year with the Festival Chorus. When not singing for the Carmel Bach Festival or with the Camerata Singers, Kellie defends the rights of Monterey County's seniors as an elder abuse litigator for Legal Services for Seniors, a non-profit law firm.

### Barbara Shulman
Benicia

This is Barbara's third year with the Festival Chorus. She sings in I Cantori di Carmel, and has sung in choirs in Canada and the US. She has taught middle school music, has an MEd in counseling from the University of Toronto, and is a retired teacher, counselor and administrator.

### Jean Widaman
Carmel

Jean is a musicologist, music educator, and choral director with degrees from Occidental College (BA) and Brandeis University (PhD). In addition to teaching music history courses at several colleges and universities, she has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is now working on her first book. This is Jean's 22nd year with the Festival Chorus.

### Peg Wittrock
Pacific Grove

In her 10th year singing with the Festival Chorus, Peg also sings with Camerata Singers and St. Mary's-by-the-Sea choir. In addition to her private practice in speech/language pathology, she enjoys gardening, floral design, traveling and five terrific grandchildren.

** Denotes former member of the Festival Youth Chorus*

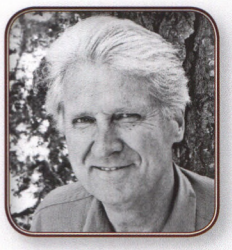
continued...

# FESTIVAL CHORUS cont'd

## TENOR

### Mary Forbord
Salinas

Mary sings with Camerata Singers and Cantus Monterey. She taught English for 38 years and is now happily retired, filling her life with music and family. This is her fifth season with the Festival Chorus. Her dream is one day to sing as angelically as Stephen Sands.



### Brian Jacobson
Monterey

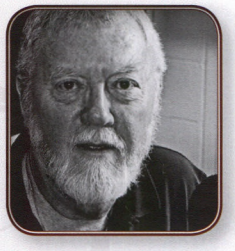
Brian is a certified arborist and owns and manages Smith Tree Service, Inc, a long-established family business. A graduate of Carleton College (BA) in Geology, Brian is also a docent for the Monterey Institute for Research in Astronomy. He was inspired to start singing in choirs nine years ago, by his daughter Lily. He sings in the Monterey Symphony Chorus and has sung in the Unitarian Church Choir, Madregalia, the summer Celebration Spirituals Choir and others. This is his third year in the Festival Chorus.

### Robert Ramon
Pacific Grove

Robert is returning for his 13th season with the Bach Festival Chorus. A long time choral music enthusiast and church musician, he has performed locally with I Cantori di Carmel, the Monterey Peninsula Choral Society and the Monterey Symphony Chorus. He currently sings with the Camerata Singers and directs Cantus Monterey.

### Mark Stevens
Corral de Tierra

This is Mark's eighth season with the Festival Chorus. He is a retired Army Lieutenant Colonel and professional engineer on the faculty of the Naval Postgraduate School. He holds an MS from Rensselaer Polytechnic Institute and a BS from the United States Military Academy at West Point. He also enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, and numerous church choirs, as singing has been a lifelong avocation.



### David Wittrock
Pacific Grove

David is the Operations Director and Morning Edition host for 90.3 KAZU. This is his tenth year with the Festival Chorus. David is also a long-time member of the Camerata Singers and a member and cantor of the Saint Mary's Episcopal Church choir in Pacific Grove. He also gives blacksmithing demonstrations.

## BARITONE

### Bob Bogardus
Carmel

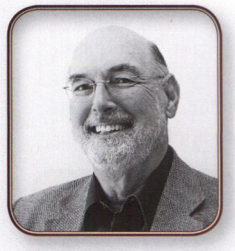
Bob sings in the Chancel Choir of the First Presbyterian Church of Monterey and enjoys singing for local convalescent hospitals and retirement communities. Bob performs as a local soloist – most recently in Vaughan Williams' exquisite *Dona Nobis Pacem* with Clara Rottsolk and John Koza's Camerata Singers. Bob is a software developer in his sixth season with the Festival.

### Troy Brunke
Monterey

This is Troy's second season with the Carmel Bach Festival. He obtained an undergraduate scholarship in vocal performance at the University of Wyoming, owns and operates a busy chiropractic practice right here in Monterey, enjoys thumping on the upright bass, piano, ukulele and annoys his patients with occasional eruptions of Gilbert and Sullivan baritone arias.

### Anthony Cary
Carmel

This is Tony's sixth year with the Festival Chorus. He was a member of the San Francisco Symphony Chorus for several years, and has also sung with the Oakland Symphony Chorus, the California Bach Society, the Berkeley Symphony, and Philharmonia Baroque. A retired lawyer, Tony plays organ and also sings, as does his wife, a Festival Chorus alto, with the Camerata Singers.



### John Castagna
Monterey

This is John's first season singing with the Chorus. After retiring from a career in the Los Angeles area as a general surgeon, he and his wife, Mary, moved to the Monterey Peninsula and became involved in various volunteer activities. He has sung with I Cantori di Carmel for the past five years. When not singing he keeps busy doing photography, playing tennis, hiking and enjoying the many cultural opportunities in the area.

### Justin Gaudoin*
Monterey

This is Justin's fourth year singing with the Carmel Bach Festival. He attends Monterey Peninsula College and plans to transfer to a four-year University as a music major. Justin has participated in California regional and all-state choirs. He traveled to Japan with the Monterey Jazz Festival high school vocal ensemble and is a member of Camarata Singers. In high school he played the roles of Tony in *West Side Story* and The Pirate King in Gilbert and Sullivan's *Pirates of Penzance*.

### William Gee
Monterey

Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula Unified School District for 35 years. Presently in his seventh year as a member of the Festival Chorus, Bill is also a member of the Monterey Symphony Chorus, I Cantori di Carmel, Peninsula Brass Quintet and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey symphonies, and performed with El Mariachi Mixtlan.

### John Heyl
Carmel Valley

In his second season with the Festival, John is a semi-retired English teacher who works as a private writing coach. He sings locally with Camerata Singers and Cantus Monterey. An avid amateur and music lover, John enjoys the camaraderie and revels in the music making as a member of Andrew Megill's Chorus at the Bach Festival.

### Vinz Koller
Carmel

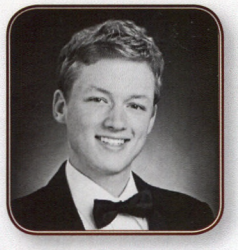
Vinz does management consulting, leadership development, and face-to-face and online training in the areas of workforce, economic, and youth development for the US Department of Labor, state agencies, and Native American tribes throughout the US. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for 16 seasons.

### Frank Raab
Carmel

Frank is a former Navy and commercial airline pilot and longtime professional software developer, singing in the Festival Chorus for ten years. He received his BA from Stanford and is president and founder of Spectrum Software Services, Inc. Frank currently sings with Camerata Singers, Carmel Presbyterian Church Chancel Choir, and Madregalia.

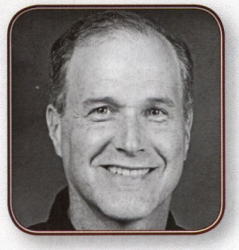
### Michael Russell
Salinas

Michael holds a Doctor of Chiropractic degree from Cleveland Chiropractic College (Los Angeles) and a Bachelor of Arts from the University of Redlands. He has a private chiropractic practice serving Salinas and the Peninsula, is the administrator for S.T.A.R. Foundation of Monterey County and serves as president on the Board of Directors for Camerata Singers. Mike also sings with Camerata Singers, Cantus Monterey, and has appeared onstage with Carmel Forest Theater, The Western Stage and Ariel Theatrical Children's Theater. This is Michael's seventh season with the Festival Chorus.



### Adam Skerritt*
Monterey

This is Adam's fifth season with the Carmel Bach Festival. He attends Monterey Peninsula College and plans to transfer to a four-year university as a music major. He currently sings in I Cantori di Carmel and the Chancel Choir of First Presbyterian Church of Monterey.



### Larry Smith
Carmel

A graduate of Boston University (MBA), University of Michigan (MA) and Yale University (BA), Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel. Larry has sung with the Festival Chorus for nine years.

## PIANIST/ ACCOMPANIST

### Pauline Troia
Pacific Grove

A native of Chicago, Pauline studied piano and theory at the Conservatory of the Chicago Musical College and at Northwestern University in Evanston, Illinois. Accompanist for the Festival's adult and youth choruses, she also accompanies I Cantori di Carmel and is a founding member and pianist for Camerata Singers. She provides worship music for Congregation Beth Israel in Carmel Valley and enjoys singing alto in Cantus Monterey. In her spare time, Pauline loves her "job" as a volunteer docent at Point Lobos State Reserve.

** Denotes former member of the Festival Youth Chorus*

# Festival Youth Chorus

Now entering its eighth season, the Carmel Bach Festival Youth Chorus is a seven-week, high-intensity choral program for middle and high school students. Among several key objectives, it offers the unique opportunity of singing with a professional orchestra and chorale led by nationally and internationally acclaimed conductors in major works. Directed by area choral director and educator John Koza, the Youth Chorus is composed of students throughout the Monterey Bay region.

In 2012, the Youth Chorus has an unprecedented level of activity during the Festival, with eight performances in the following concerts or presentations:

**Monday, July 16, 1:00pm**
Community Concert at Rocky Han Community Center, Marina

**Tuesday, July 17, 4:00pm**
Forest Hill Manor, Pacific Grove

**Tuesdays, July 17 and 24, 8:00pm**
Inside the Music: 75 Years of the Carmel Bach Festival *with Festival Chorale, Chorus and Orchestra*

**Wednesday, July 18, 11:00am**
Rancho Cielo, Salinas

**Friday, July 20, 5:00pm**
Youth Chorus Vocal Master Class, All Saints' Church, Carmel

**Saturday, July 21, 4:00pm**
Youth Chorus Twilight Concert, All Saints' Church, Carmel

**Friday, July 27, 5:00pm**
Youth Chorus Member Showcase, All Saints' Church, Carmel

## SOPRANO

**Muriel Dell**
8th Grade
Home School

**Gina Laverone**
Junior
Santa Catalina

**Ashley Parker**
Sophomore
Carmel High School

**Chie Roberts**
Junior
Monterey High School

**EliseClaire Roberts**
7th Grade
Home School

**Megan Rueda**
Sophomore
Salinas High School

**Rachel Schneiderman**
Senior
Carmel High School

**Sarah Weishaar**
Sophomore
Salinas High School

**Kathee Zhen**
Sophomore
Stevenson School

## ALTO

**Ann Marie Carrothers**
Senior
York School

**Amanda Del Rosario**
Senior
Salinas High School

**Tiffany Hwang**
Sophomore
Salinas High School

**Katy Ohsiek**
Sophomore
York School

**Alyssa Pappas**
Senior
Salinas High School

## TENOR

**Javier Cardenas**
Freshman
Salinas High School

**Sam Griffen-Ortiz**
Sophomore
York School

**Dhani James**
Freshman
Monterey High School

**Zach Pappas**
Junior
Salinas High School

## BARITONE

**Jake Greenshields**
Junior
Monterey High School

**Devon Hubert**
Sophomore
York School

**Josue Sanchez**
Senior
Salinas High School

## YOUTH CHORUS SPONSORS

Ward & Mary Alter, Gloria A. Souza & Sandie Borthwick, John & Susan Koza, Cyril & Jeanne Yansouni and Meta K. Wagstaff

# Young Musicians Program

2012 marks the 10th anniversary of the Carmel Bach Festival's Young Musicians Program. Each spring the Festival holds auditions for young musicians, up to age 19, to perform at the Young Musicians Showcase Concert at the Sunset Center Theater. This is a very special opportunity for aspiring young musicians to work in a professional environment.

This year 16 musicians were selected who will perform at the Young Musicians Showcase on Sunday, July 8, 4:00 pm, Sunset Theater. Come enjoy these young artists and see the faces of the future of classical music!

## VOICE

**EliseClaire Roberts**
Age 13
Home school
Private teacher:
Dale Harrison

**Ian Clark**
Age 15
Salinas High School
Private teacher:
Dale Harrison

**Carl Dawson**
Age 19
Dehner Voice Studio
Private teacher:
Dr. Dehner

## VIOLA

**Edie Ellison**
Age 16
Carmel High School
Private teacher:
Rochelle Walton

**Mara Awerbuck**
Age 15
York School
Private teacher:
Rochelle Walton

## VIOLIN

**Peter Mellinger**
Age 16
Carmel High School
Private teacher:
Rochelle Walton

**Eli Willis**
Age 11
Carmel River Elementary
Private teacher:
Dave Dally

**John Lim**
Age 15
York School
Private teacher:
Rochelle Walton

**Steve Yoo**
Age 14
Carmel Middle School
Private teacher:
Rochelle Walton

**Laura Wang**
Age 7
Westlake Elementary School
Private teacher:
Cynthia Baehr-Williams

## PIANO

**Stephen Willis**
Age 13
Carmel Middle School
Private teacher:
Irene Kendall

**Annabel Chen**
Age 10
Carmel River School
Private teacher:
Janet Hayslett

**Meiya Sparks Lin**
Age 12
Santa Cruz Montessori
Private teacher:
Vlada Volkova-Moran

**Angela Ng**
Age 18
York School
Private teacher:
Barbara Ruzicka

**Amy Ng**
Age 17
York School
Private teacher:
Barbara Ruzicka

**Jason Zheng**
Age 14
Pacific Collegiate School
Private teacher:
Maria Ezerova

All participants are residents of Monterey or Santa Cruz counties. The Carmel Bach Festival is grateful to Santa Catalina School for graciously providing facilities for our auditions. We also thank the audition judges: Carteena Robohm, MaryClare Martin and Katherine Edison.

Photos of the 2012 Young Musicians by Suzanne Dorrance

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**Burgers, Fish & Chips**
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M-F 4 pm to 6:30 pm

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Carmel, CA

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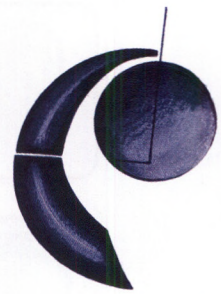

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# CARMEL BACH FESTIVAL FOUNDATION ENDOWMENT

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to our endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or they can be recognized in perpetuity. For more information, contact Jason Redmond, Development Manager at 831-624-1521 or jason@bachfestival.org.

## GOLDEN CHAIRS

The Golden Chairs recognize gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents orchestra positions and artists who have made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

### IMPRESARIO CHAIRS

**Virginia Best Adams Master Class**
Friends & Family of Virginia Best Adams

**Chorale & Chorus**
Ruth S. Hoffert
Mary Jo & Bruce Byson

**Music Director**
Virginia Best Adams

**Baroque Keyboard Performance**
Violet Jabara Jacobs

### CONDUCTOR CHAIRS

**Conductor**
Richard D. Colburn
*In honor of Bruno Weil*
Arnold & Dianne Gazarian
David & Lucile Packard

### DISTINGUISHED ARTIST CHAIRS

**Johann Sebastian Bach**
*In honor of Sandor & Priscilla Salgo*
Family & Friends

**Choral Director**
*The Joy Beldon & Helen Belford Memorial Fund*

**Mezzo-Soprano**
Linda Jacobs
Mark Talbrook
Mr. & Mrs. Jeptha A. Wade, Jr.

**Cello**
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

**Concertmaster**
The Howard H. Buffett Memorial Fund
Roberta Bialek Elliott
Susan Lansbury
Cynthia Snorf
Carolyn Akcan

### SOLOIST CHAIRS

**Associate Concertmaster**
Mrs. Raymond Chrisman

**Baritone**
*In memory of Frank H. Eimer*
Kevin Cartwright & Stephen Eimer

**Flute**
*The Mrs. Leslie M. Johnson Memorial Fund*
Elizabeth Johnson Wade
*In memory of Alan T. Brenner*
Jean Brenner
Family & Friends

**Oboe**
*In memory of Howard Bucquet*
Barbara Bucquet

**Organ**
*In memory of Mary & Arthur Fellows*
Jane & Jack Buffington

**Soprano**
Betty Jo & Robert M. Graham

**Tenor**
Margot Power & John Clements

**Trumpet**
*In memory of Vivian Hales Dean*
Shirley Dean Loomis & Hersch Loomis

**Violin**
Merritt Weber Memorial Fund

### PRINCIPAL CHAIRS

**Bassoon**
*In memory of Ruth Phillips Fenton*
Family & Friends

**Cello**
Gail Factor
Davis Factor, Jr.

**Double Bass**
Lamont Wiltsee

**French Horn**
Ann & Jim Paras

**Harpsichord**
Jo & Gerald Barton

**Lute**
*In memory of Mildred & Theodore Sabel*
Carol Sabel Hilburn & Don E. Hilburn

**Oboe**
Drs. June Dunbar Phillips & John P. Phillips
Shirley & Lee Rosen
Betsy & Robert Sullivan

**Organ**
Brooks Clement & Emile Norman

**Tower Music**
Jane & Hal Ulrich

**Trumpet**
*In memory of Katharine A. Deyhimy*
Ira Deyhimy
*The Carla Stewart Memorial Fund*
William K. Stewart

**Viola**
Kevin Cartwright & Stephen Eimer

### CHORALE AND ORCHESTRA CHAIRS

**Artistic Manager**
Dr. & Mrs. Robert Doyle

**Cello**
*In honor of the Festival Volunteers*
Alan & Jean Brenner

**Chorale**
*In honor of Bruce Grimes*
Olive Grimes
John & Janet Vail
Betsey & Stephen Pearson
*In memory of Anne Scoville*
Mr. & Mrs. Paul Rembert
*In memory of Lucille B. Rosen*
Norman, Lee, Shirley & Rebecca Rosen
*In memory of Nancy J. Rembert*
Rembert Family

*continued...*

## GOLDEN CHAIRS cont'd

**Chorus**
*In honor of Jane Fellows Buffington*
Fellows Buffington Family

**Chorus Director**
*In memory of Kenneth Ahrens, Chorus Director 1964-95, Organist 1963-92 & Librarian 1972-95*
Fred W. Terman & Nan Borreson Family & Friends

**Clarinet**
Natalie A. Stewart

**Festival Administrator**
*In honor of Valentine Miller, Festival Admistrator 1972-78*
Fred W. Terman & Nan Borreson

**Festival Banners**
*In memory of Nancy Morrow*
Family & Friends

**Flute**
*In memory of Martha Faull Lane*

**French Horn**
Drs. Knox & Carlotta Mellon

**Harpsichord**
Dr. Wesley & Elizabeth Wright

**Managing Director**
Mary Kay Crockett

**Oboe**
Mary Lou Linhart

**Orchestra**
The 1987 Carmel Bach Festival Board of Directors
Nana Faridany Memorial Fund
The Estate of Fulton & Kathleen Morgan

**Stage Crew**
Carlotta and Knox Mellon

**Strings**
Susan Watts DuCoeur

**Timpani**
Gilbert & Marie Cleasby

**Viola**
*In memory of Fidel Sevilla, Festival Administrator 1965-94*
Fred W. Terman & Nan Borreson

**Violin**
*In memory of Anne Scoville*
Family & Friends

**Dr. Parley W. Madsen, Jr. and Romania Christensen Madsen Music Education Chair**
Dr. Parley Madsen III, Trustee

## DIAMOND CHAIRS

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of $750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by $1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund will assist us in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

### ANGEL CHAIRS ($500,000+)

**Violet Jabara Jacobs Musician Sponsorship Chair**
Violet Jabara Jacobs

### CONDUCTOR CHAIRS ($100,000+)

**Conductor's Chair**
Janet Effland & Bill Urbach

**Sandor Salgo Diamond Jubilee Memorial Chair**
Jo & Gerald Barton
Mary Kay Crockett
Walter Hewlett
Cyril & Jeanne Yansouni
Family & Friends

### SOLOIST CHAIRS ($75,000+)

**Mezzo-Soprano**
Jeptha & Elizabeth Wade

### PRINCIPAL CHAIRS ($50,000+)

**Viola**
The Estate of Lucerne Beal

**Cello**
David & Roberta Elliott

**Oboe**
Susan Watts DuCoeur

**Bassoon**
Cyril & Jeanne Yansouni

### CHORALE AND ORCHESTRA CHAIRS ($25,000+)

**Oboe**
Jean Brenner Family

**Organ**
Jack & Jane Buffington

**Flute**
William & Nancy Doolittle

**Orchestra**
Nana Faridany Memorial Fund

**Bassoon**
Nancy Jones & Charles Grauling

**Timpani**
Dr. Marie-Luise Schubert Kalsi

**Oboe**
Don & Lois Mayol

**Violin**
Stan & Sharon Meresman

**Chorale**
David & Julie Nee

### SECTION CHAIRS ($3,000+)

Jeryl & Ron Abelmann
Michael & Jeanne Adams
*To honor the Virginia Best Adams Master Class Director James H. Schwabacher, Jr.*
Helen & Paul Baszucki
Susie, Stan & Jack Brusa
Mary & John Castagna
Stan & Gail Dryden
Ann & Glen Hiner
Frances Lozano
Drs. Knox & Carlotta Mellon
*In honor of Nancy Opsata*
Betsey & Stephen Pearson
James & Maureen Sanders
James M. Seff & Margene Fudenna
Dottie Roberson Family
*In honor of the Festival Chorus*
Donald & Victoria Slichter
H. Lawrence & Luana E. Wilsey

### FRIEND OF THE FESTIVAL

**In memory of Nancy Morrow**
Fred W. Terman & Nan Borreson
Nancy's Friends & Family

## BRUNO WEIL FUND FOR ARTISTIC LEADERSHIP/ ELIZABETH WALLFISCH FUND FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions recognized below were made to both funds unless followed by the fund initials.

### ($50,000+)

William & Nancy Doolittle (BWF)
David & Roberta Elliott

### ($25,000+)

William & Susanne Tyler

### ($5,000+)

Frank & Denise Quattrone Foundation
Jeptha & Elizabeth Wade

### (Up to $4,999)

Jeryl & Ron Abelmann
Peter & Anne Albano
Jo & Jerry Barton
Helen & Paul Baszucki
Stan & Susie Brusa
Jack & Jane Buffington
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Suzanne Dorrance
Stan & Gail Dryden
Susan Watts DuCoeur
Kent & Lyn Evans
Howard & Rosalind Fisher
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The David Kennedy Estate
Drs. Knox & Carlotta Mellon
Stan & Sharon Meresman
David & Julie Nee
Ann & Rick Pettit (EWF)
Christy Reinold
Dottie & Clyde Roberson
Shirley & Lee Rosen
Tim & Jane Sanders
Charlette Schmidt & Erich Sutter
James Seff & Margene Fudenna
Donald & Victoria Slichter
Tom & Nancy Watling (BWF)
Dr. & Mrs. John Whitcher (EWF)
Faye E. Wild
Cyril & Jeanne Yansouni

## VIRGINIA BEST ADAMS VOCAL MASTER CLASS

In 1984, family and friends of Virginia Best Adams joined together to establish an endowment to honor her 80th birthday. Since then, the endowment has helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year the Festival selects four singers from hundreds of international applications. These emerging artists join the Festival and study with Festival principal artists. The busy schedule includes six working sessions (see page 12) which are open free to the general public, dozens of private coachings, and a special Showcase Concert (see page 150). In the informal working sessions, the audience shares in the excitement as the coaches and young artists explore all aspects of performing Baroque vocal music, including vocal technique, musical style, foreign language skills, and artistic communication.

The Adams Master Class is distinguished by the Festival's master teachers. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990. David, hailed by the Chicago Tribune as "one of the world's great Bach Tenors" is joined in coaching this year by five principal artists of the Bach Festival: Kendra Colton, Robin Blaze, Thomas Cooley, Alexander Dobson, and Andrew Megill. Music Director and Keyboardist for the Master Class is Michael Beattie.

"Participating in the Adams Vocal Master Class was a once-in-a-lifetime opportunity," according to 2011 Adams Fellow Kathryn Mueller. "The combination of intense coaching with the teachers and working with some of the best musicians in the country, while surrounded by the beauty of Carmel in the professional, yet loving environment of the Carmel Bach Festival, couldn't be matched anywhere else."

The 2012 Adams Fellows are Angela Young Smucker (Chicago), Paul Max Tipton (Boston), Kristen Watson (Boston) and Zachary Wilder (Los Angeles). For artist biographies, see pages 69-73. For details on the Adams Master Class schedule, see page 12. For the Showcase, see page 150.

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# PLANNED GIVING

"How do you keep the music playing? How do you make it last?" These lyrics, from the song "How Do You Keep the Music Playing," music by Michel Legrand and lyrics by Alan and Marilyn Bergman, are from one of my favorite Tony Bennett recordings and pose the pivotal questions for those of us who love the Carmel Bach Festival, its music, musicians and traditions.

For Carol and me the answer is to invest in the future with a planned gift from our estate for the Festival through the Continuo Society. Our gift is reciprocity for the Festival's many gifts of music and friendships that we have so enjoyed.

For seventy-five years the Carmel Bach Festival has been a special part of Carmel's world-class artistic offerings that have drawn so many people to this area. We are committed to seeing that this part of Carmel's heritage continues for years to come. Please join us in the Continuo Society by providing your planned gift for the Carmel Bach Festival, or increasing a gift already established, to assure that in the years ahead we can "keep the music playing."

*-Don & Carol Hilburn*

## THE CONTINUO SOCIETY

To ensure the Festival's legacy of inspiration and beauty through music for generations to come, join The Continuo Society and name the Carmel Bach Festival as a beneficiary in your estate planning documents. If you wish to consider making a gift in your will or trust, we would be happy to provide you information to use in discussing this step with your attorney, accountant or financial advisor. Please contact Jason Redmond, Carmel Bach Festival Development Manager at 831-624-1521, ext. 13. We welcome the opportunity to talk with you.

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This year the Festival was a beneficiary of bequests from the estates of:

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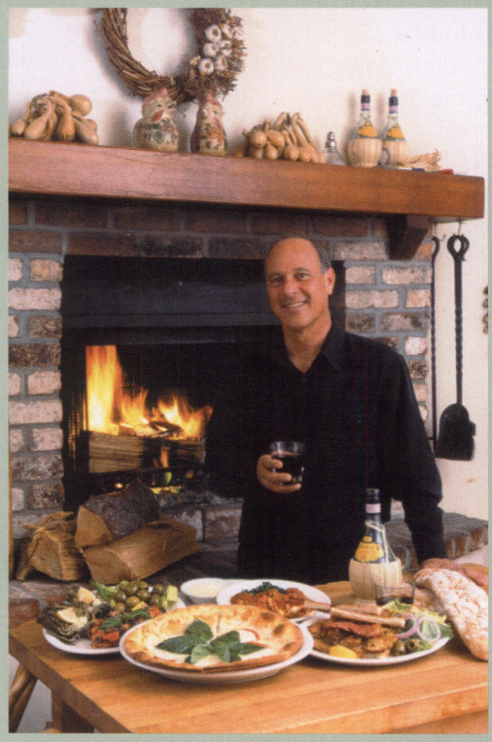

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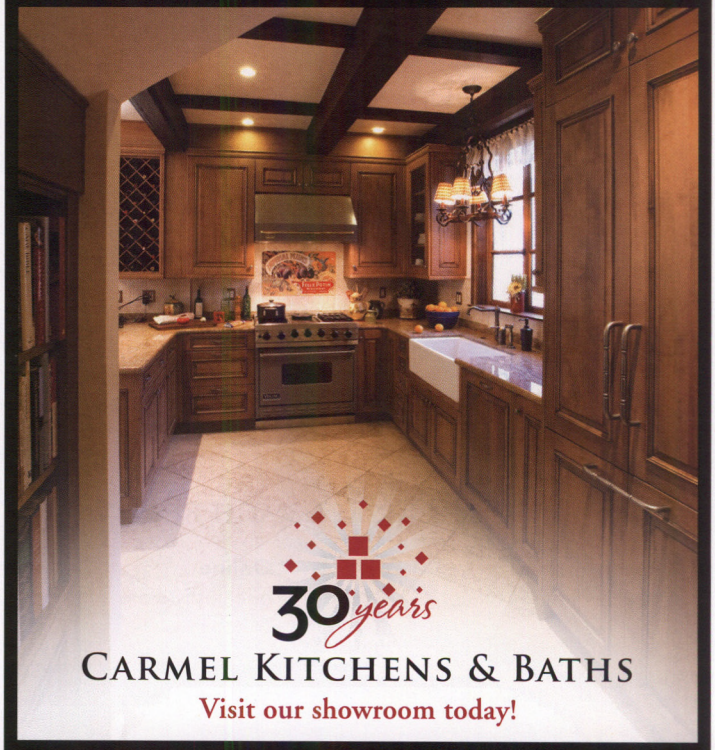

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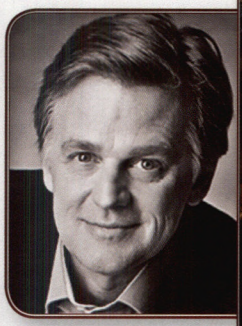
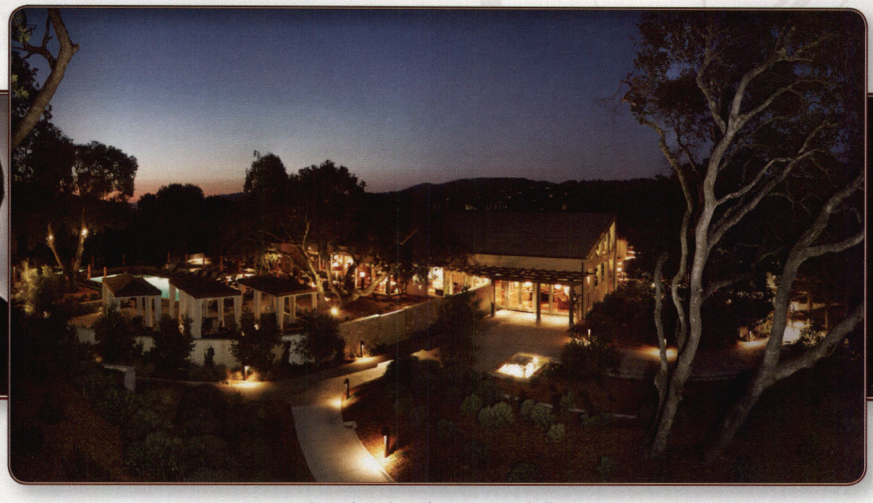
# Musical Pairings: A 75th Anniversary Gala Celebration



*Stephen Prutsman, Piano*



*Rosa Lamoreaux, Soprano*

*CVR photo by: Thomas Hart Shelby*

*Gorgeous Carmel Valley Ranch set the stage on July 13, 2012 for the glittering Gala that launched the Festival's 75th anniversary season!*

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## Stephen Prutsman

Stephen Prutsman, one of the most innovative musicians of his time, moves easily from classical to jazz and world music as a pianist, composer and conductor. He seeks common ground in the music of all cultures and languages, an approach he espouses as artistic director of the Cartagena International Festival of Music, South America's largest festival of its kind. Stephen was a medal winner at the Tchaikovsky and Queen Elisabeth Piano Competitions. He has performed with many of the world's leading orchestras, including the Los Angeles Philharmonic, the symphony orchestras of San Francisco, Seattle, Baltimore, Dallas and Houston, the WDR Radio Orchestra Cologne, Prague Radio Symphony and the Orchestre National d'Île de France. Stephen has recorded with the BBC Scottish Symphony Orchestra and National Symphony Orchestra of Ireland. From 2004-2007, he was artistic partner with the Saint Paul Chamber Orchestra, where he led concertos from the keyboard, performed in chamber ensembles, conducted, composed and arranged music for performances. Committed to performances of chamber music, Stephen has collaborated as a pianist and composer with many of the world's great string quartets and soloists including longtime collaborations with the Kronos Quartet, St. Lawrence Quartet, Dawn Upshaw, Yo-Yo Ma and the Silk Road Project, and his own trio, Nobilis. Outside classical music he has worked with such personalities as Tom Waits, Rokia Traore, Joshua Redman, Sigur Rós and Asha Bhosle. Passionate about the value of music, Stephen is active in promoting music wherever he visits. He founded music festivals in such far-flung places as the island of Guam and closer to home, the border town of El Paso, Texas.

## Rosa Lamoreaux

Rosa Lamoreaux has been hailed for her versatile musicianship and her radiant, engaging, and effortless singing. In repertoire from Barber and Bernstein to Bach, Berlioz and Broadway, her work has been critically acclaimed both on stage and on CD. She has appeared with such orchestras as the Atlanta, Cincinnati, and Dallas Symphonies, has recorded a wide range of material on CD, and is guest artist with Hesperus, The Musicians from Marlboro and other distinguished ensembles. Acknowledged as one of the finest Bach soloists of her time, Rosa has sung in countless performances of the B Minor Mass, including The Bethlehem Bach Festival Choir performance at Carnegie Hall. Rosa has graced the stages of renowned concert halls worldwide, including The Kennedy Center, The Metropolitan Museum of Art and The Library of Congress. In Europe she has appeared at the Proms at the Royal Albert Hall, and at the Reingau Music Festival, La Fenice Chamber Music Festival, Scandinavian Music Festival and the Louvre and Belvedere Schloss among other distinguished venues. Recently, she made two South American tours, appeared in the Folger Library production of Purcell's *The Fairie Queen* with actors Derek Jacobi and Lynn Redgrave, and sung two sets of subscription concerts with the Dallas Symphony in back-to-back weeks. In addition to her extensive solo work, Rosa is artistic director of Gallery Voices, an ensemble of six to twelve singers performing mixed repertoire. Rosa also enjoys teaching and has taught master classes across the US and recently served as a member of the faculty at the American Institute of Musical Studies in Graz, Austria.

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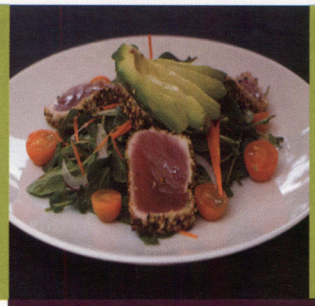

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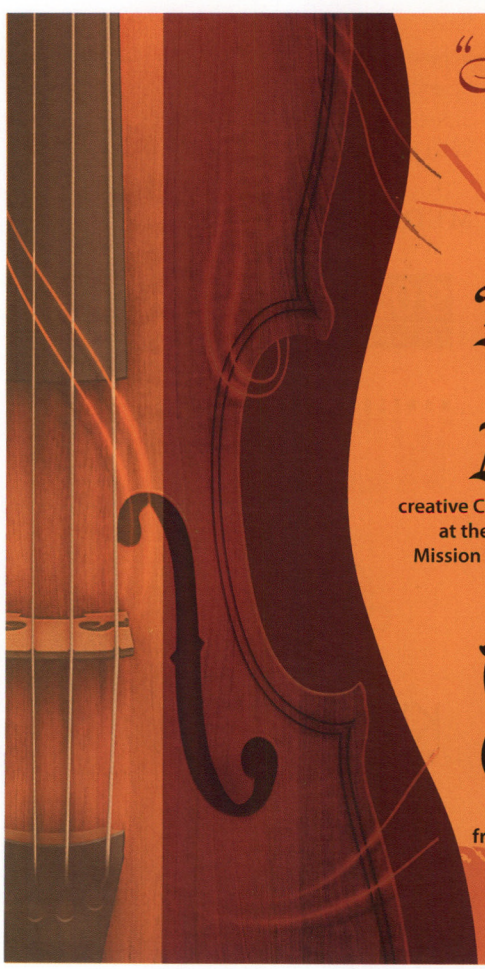

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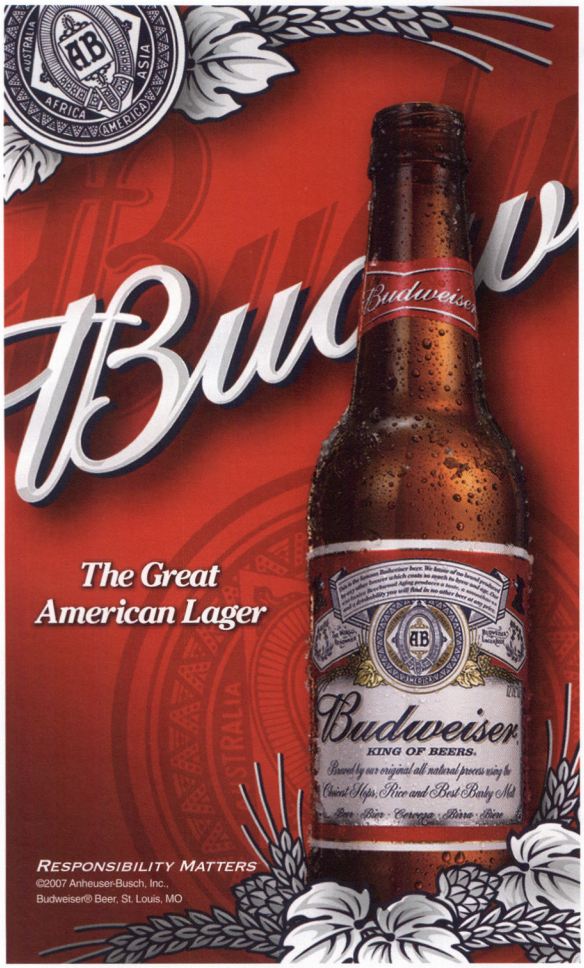


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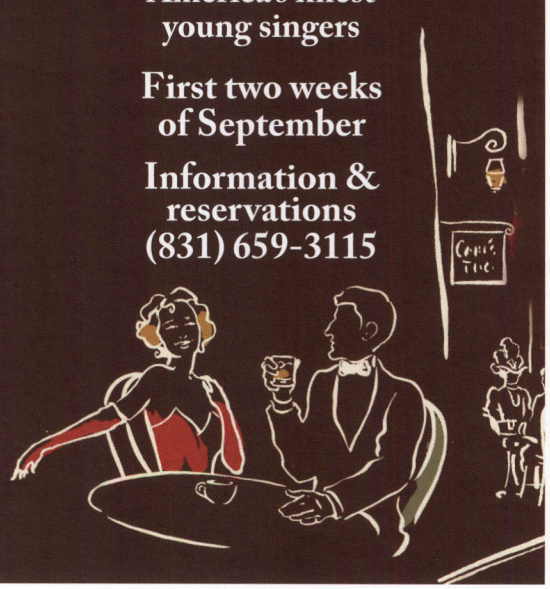

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Saturday, October 6th at 8PM

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Thursday, November 1st at 8PM

**Radio Stories and Other Stories: An Evening with Ira Glass**
Saturday, November 3rd at 8PM

**Chucho Valdes Quintet**
Thursday, November 8th at 8PM

**Blind Boys of Alabama Holiday Show**
Friday, November 30th at 8PM

**2013**

**An Evening of Classic Lily Tomlin**
Saturday, January 19th at 8PM

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Monday, January 28th at 8PM

**The Second City: Laughing Matters**
Friday, February 15th at 8PM

**Pilobolus**
Thursday, February 21st at 8PM

**Out of Thin Air**
Wednesday, February 27th at 7PM

**Menopause the Musical**
Saturday, March 2nd at 8PM

**Rhythm of the Dance**
Friday, March 15th at 8PM

**Steve Tyrell with Special Guest Diane Schurr**
Friday, March 29th at 8PM

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1



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# TOWER MUSIC

**Sunset Theater, San Carlos & Ninth, Carmel**

Happy 75th Season to the Carmel Bach Festival! I feel so honored to be associated with this amazing and dynamic festival and to have been a performer during many summers of musical genius and programming ingenuity. As a player in hundreds of performances, many of them at the level of sheer musical brilliance and utter bliss, I am so proud that this festival family of ours continues to evolve, energize, and seek new adventures!

Tower Music honors a tradition reaching back to antiquity when various brass instruments were used to call or signal attention to events and situations: for better (the arrival of royalty, weddings, pageants, hunts and jousts) or for worse (invading or marauding armies and other serious and life-threatening actions). Tower Music has a long history here at the Festival, with a tradition that dates back to 1936. The original Tower Music was performed by the "Heralding Trombones," led for 25 years by Chandler Stewart and then his son Gordon Stewart. Chandler had been a friend of both Dene Denny and Hazel Watrous before they started the Festival – all were Bach fans. For the next 25 years, the trombone quartet opened every Festival.

The entire brass section of the Festival Orchestra now participates in Tower Music performances and it is still a beloved tradition. As part of our 75th season, we will perform a few old audience favorites, including Scheidt's *Canzona Bergamasca*, Hindemith's *Morgenmusik* and several works of J.S. Bach. We continue to add more 20th century composers to our repertoire as well, Frank Martin and Halsey Stevens among them. Last but not least, we have not neglected the brass humor factor, either. P.D.Q. Bach will make an appearance on Tuesdays and the trombone section will delight you on Sundays with our "Brief History of Music," a warp speed accounting of orchestral music involving the trombone section since the Baroque.

This year Tower Music, with other Festival musicians, will again perform at the Oldemeyer Center in Seaside, connecting with the community, drawing people who otherwise might not attend the Festival, and offering them the opportunity to hear some great music in a relaxed setting. We will also play a concert for the YOSAL (Youth Orchestra of Salinas)/El Sistema young musicians and the Salinas community. We enjoy having those kids hear our music, listen to us talk about it and engaging youth through classical music. Musicians perform many concerts for young people, and we never tire of it because it's such a thrill to watch them react and enjoy the experience.

Please join us for Tower Music before the Main Concerts. We love hearing from you, speaking with you, and renewing acquaintances and friendships that began and endure with this great Festival!

*–Suzanne Mudge*

**Saturdays | July 14 and 21 | 7:20 pm | Sunset Center**

| | |
|---|---|
| **Frank Martin** (1890-1974) | **Petit Fanfare** |
| **Melchior Franck** (1579-1639) | **Intrada** |
| **Anonymous** (c. 1606) | **Song of the Rebels of Zebrzydowski (Polish Secular Song)** |
| **Georg Daniel Speer** (1636-1707) | **Two Sonatas** |
| **Benedetto** (1686-1739) | **Marcello Psalm XIX** |
| **Ludwig von Beethoven** (1770-1827) Arr. Bruce Chrisp | **Turkish March/Ode To Joy (from Symphony No. 9)** |

## Sundays | July 15 and 22 | 1:45 pm | Sunset Center

| | |
|---|---|
| **Johann Dismas Zelenka** (1679-1745) | **Cavalry Fanfares** |
| **J.S. Bach** (1685-1750) | **Invention No. 8, BWV 779** |
| **Halsey Stevens** (1908-1989) | **Adagio** |
| **J.S. Bach** Arr. Matt Guilford | **"My Spirit Be Joyful", from Cantata, BWV 146** |
| Arr. Suzanne Mudge | **A Brief History of Music (from The Trombone Section's Perspective)** |

## Tuesdays | July 17 and 24 | 7:20 pm | Sunset Center

| | |
|---|---|
| **P.D.Q. Bach** (1807-1742?) | **Fanfare for the Common Cold** |
| **Samuel Scheidt** (1587-1654) | **Battle Suite**<br>*Galliard Battaglia*<br>*Canzona Bergamasca* |
| **Halsey Stevens** (1908-1989) | **Prelude** |
| **J.S. Bach** (1685-1750) | **Fugue in C Minor, BWV 563** |

## Wednesdays | July 18 and 25 | 7:20 pm | Sunset Center

| | |
|---|---|
| **Jean-Baptiste Lully** (1632-1687) | **Marche pour la cérémonie des turcs** |
| **Claudio Merulo** (1533-1604) | **La Cortese** |
| **Claudio Merulo** | **Canzona** |
| **Pedro de Araujo** (1662-1705) | **Batalha de sexto tom** |

## Fridays | July 20 and 27 | 7:20 pm | Sunset Center

| | |
|---|---|
| **Various** | **Music for Four Hunting Horns** |
| **Suzanne Mudge** | **Sundance**<br>Prelude and Galliard - Helios<br>Pavane - Dog Days<br>Morris Dance - Chasing Shadows |

TOWER MUSIC PERSONNEL:
Leonard Ott and Susan Enger, *trumpets*
Christopher Cooper, Loren Tayerle, Paul Avril and Alicia Mastromonaco, *horns*
Bruce Chrisp, Suzanne Mudge, Wayne J. Solomon, *trombones*
Kevin Neuhoff, *percussion*

SATURDAY MAIN CONCERTS

# MASS IN B MINOR

**July 14 and 21 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Festival Orchestra, Chorale, Chorus and Soloists
Paul Goodwin, *conductor*
Andrew Megill, *associate conductor, director of the chorale*
John Koza, *assistant conductor of the chorus*

**Johann Sebastian Bach**
(1685-1750)

**Mass in B Minor, BWV 232**

**I. MISSA**

***Kyrie***

Chorus: *Kyrie eleison* (Lord have mercy)
Duet (soprano I, soprano II): *Christe eleison* (Christ have mercy)
Chorus: *Kyrie eleison* (Lord have mercy)

***Gloria***

Chorus: *Gloria in excelsis Deo* (Glory be to God on high)
Chorus: *Et in terra pax* (and on earth peace)
Aria (soprano II): *Laudamus te* (We praise Thee)
Chorus: *Gratias agimus tibi* (We give thanks to Thee)
Duet (soprano I, tenor): *Domine Deus* (O Lord God)
Chorus: *Qui tollis peccata mundi* (who takest away the sins of the world)
Aria (alto): *Qui sedes ad dextram Patris* (who sitteth at the right hand of God the Father)
Aria (bass): *Quoniam tu solus sanctus* (You alone are holy)
Chorus: *Cum Sancto Spiritu* (with the Holy Spirit)

**INTERMISSION**

**II. SYMBOLUM NICENUM**

Chorus: *Credo in unum Deum* (I believe in one God)
Chorus: *Patrem omnipotentem* (the Father Almighty)
Duet (soprano I, alto): *Et in unum Dominum* (and in one Lord)
Chorus: *Et incarnatus est* (and was incarnate)
Chorus: *Crucifixus etiam pro nobis* (He was crucified also for us)
Chorus: *Et resurrexit tertia die* (and on the third day He rose again)
Aria (bass): *Et in Spiritum Sanctum* (and in the Holy Spirit)
Chorus: *Confiteor unum baptisma* (I acknowledge one baptism)
Chorus: *Et expecto resurrectionem mortuorum* (and I look for the resurrection of the dead)

**III. SANCTUS**

Chorus: *Sanctus, Sanctus, Sanctus* (Holy, Holy, Holy)

**IV. OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM**

Chorus: *Osanna in excelsis* (Hosanna in the highest)
Aria (tenor): *Benedictus qui venit* (Blessed is he who cometh)
Chorus: *Osanna in excelsis* (Hosanna in the highest)
Aria (alto): *Agnus Dei* (Lamb of God)
Chorus: *Dona nobis pacem* (Grant us Thy peace)

Kendra Colton, *soprano I*
Clara Rottsolk, *soprano II*
Robin Blaze, *countertenor*
Thomas Cooley, *tenor*
Alexander Dobson, *baritone*

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## MASS IN B MINOR Program Notes

What we now call the **Mass in B Minor** was never referred to as such by Bach. The Latin mass was not unknown in the Lutheran church of the time; different parts were performed on designated occasions, and a mass generally included just the *Kyrie* and *Gloria*. Bach's *Missa* of 1733, consisting of those two parts, was presented to the Elector of Saxony in Dresden. Over some two decades until his death, he compiled three more independent parts encompassing the entirety of the Latin mass, but without the intention of performing it as a whole. Most of the music had originally appeared in earlier works and was reshaped for its role in the mass. This technique, called parody, was customary at the time. For Bach, it was not a shortcut but a process of refinement and perfection. The **Mass in B Minor** is like a giant tree, with roots connected to Bach's predecessors, to each stage of his stylistic development, and to his experience with genres from cantata to concerto. Despite the discrete layout of the four parts, there are hints of unity to be found within the architecture, motives and key structure of this, the summation of his life's work.

The *Kyrie* is in three contrasting sections. A brief introduction of grandeur leads to a five-part fugue in B minor. *Christe eleison* is much more accessible–appropriate to the text–while the second *Kyrie* is in a more austere, Palestrina-like polyphonic style, with instruments doubling the voices.

Bach pulls out all the orchestral stops for the *Gloria*. Its nine movements are flanked by large choruses in D major with full orchestral forces. Within these are four arias with diverse obbligato instruments separated by shorter choruses. *Laudamus te* uplifts with its florid, quasi-operatic soprano and violin solos. *Gratias* recalls Renaissance polyphonic style, smoothly building to its climax crowned by trumpets. In *Domine Deus* the two voices happily intertwine, with a background of flute and muted strings, representing the "Unity of the Father and Son," according to Spitta. This flows into the chorus *Qui tollis*, with its rich chromaticism. The alto aria *Qui sedes* with oboe d'amore brings gravity to the rhythms of the gigue. The most unusual scoring is in *Quonium*, where the high-ranging horn is said to represent Christ, while the bass voice and accompanying pair of bassoons are of a more earthly realm.

The *Symbolum Nicenum* (Credo) is symmetrically structured in nine parts with the *Crucifixus* at its center. The outer pillars are choruses framing arias and shorter choruses on each side. *Credo* blends ancient plainchant with baroque counterpoint. *Patrem omnipotentum* was adapted from a 1729 Leipzig cantata. The duet *Et in unum Dominum* is in a gentler style, with two voices playing off each other in imitation and canon. The somber *Et incarnatus est* points towards the impending *Crucifixus*, built on a four-bar ground bass adapted from **Cantata BWV 12, *Weinen Klagen,*** that descends chromatically. Symbolically, it recurs twelve times, until a thirteenth iteration on the words "et sepultus est" (and was buried) quietly modulates, setting up the bright chorus *Et resurrexit* in a style related to the *Réjoissance* in **Orchestral Suite No. 4**. In the pastoral bass aria *Et in Spiritum Sanctum*, Geiringer has suggested that the pleasantly entwined oboes d'amore represent "harmony and understanding between Catholics and Protestants." The chorus *Confiteor* is thought to be one of Bach's very last compositions, in which Gregorian chant is blended within an intricate polyphonic fabric. Its final phrases contain some of Bach's most astonishing and unorthodox harmonic language, whose suspenseful chromaticism is joyfully released into D major, fulfilling the promise of the text: *Et expecto resurrectionem.*

The *Sanctus* dates back to a work written for Christmas, 1724 and begins with a majestic chorus leading to a fugue on *Pleni sunt coeli*. Its six vocal parts might symbolize the six wings of the Seraphim.

The fourth part is structured with two choruses surrounding two arias. Dancing rhythms and strong unisons heighten the exuberance of *Osanna*. Its two statements flank the *Benedictus*, an intimate tenor aria with flute obbligato. In the *Agnus Dei*, violins play a suitably mournful line, with dissonant leaps and sighing figures, while the alto reflects on Christ's suffering and pleas for mercy. In response, the final chorus, *Dona nobis pacem*–using the same majestic music as the *Gratias* and thus adding another unifying element to the overall work–offers peace, healing and unity at all levels imaginable.

Bach knew that this complete mass was not suitable for Lutheran or Catholic services in his day, although he clearly envisioned parts of it being so. Complete performances did not begin until the mid-nineteenth century, after Bach Gesellschaft and other editions began to appear. How fortunate we are in our time to have frequent performances throughout the world and the luxury of committed, ongoing research and spirited discourse over interpretation and performance practice. However these issues may continue to evolve, the music's proven ability to raise our spirits and its value in our culture is now beyond debate.

*–Allen Whear*

SUNDAY MAIN CONCERTS

# THE POWER OF MUSIC, OLD AND NEW

**July 15 and 22 | 2:30 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Festival Orchestra, Chorale and Soloists
Paul Goodwin, *conductor*
Andrew Megill, *associate conductor, director of the chorale*

**George Frideric Handel** (1685-1759)

**Alexander's Feast (or The Power of Music) PART I**

| | |
|---|---|
| Overture: | Maestoso–Allegro non troppo–Andante |
| Recitative: | 'Twas at the royal feast |
| Aria and Chorus: | Happy, happy, happy pair! |

**G.F. Handel**

**Harp Concerto in B-flat Major**

Andante allegro
Larghetto
Allegro moderato

Cheryl Ann Fulton, *Welsh triple harp*

**Alexander's Feast PART I (cont.)**

| | |
|---|---|
| Recitative: | Timotheus plac'd on high |
| Recitative: | The song began from Jove |
| Chorus: | The list'ning crowd admire the lofty sound! |
| Aria: | With ravish'd ears |
| Recitative: | The praise of Bacchus then |
| Aria and Chorus: | Bacchus, ever fair and young |
| Recitative: | Sooth'd with the sound, the king grew vain |
| Recitative: | He chose a mournful Muse |
| Aria: | He sung Darius, great and good |
| Recitative: | With downcast looks the joyless victor sate |
| Chorus: | Behold Darius great and good |
| Recitative: | The mighty master smil'd to see |
| Aria: | Softly sweet in Lydian measures |
| Aria: | War, he sung, is toil and trouble |
| Chorus: | The many rend the skies with loud applause |
| Aria: | The prince, unable to conceal his pain |
| Chorus (da capo): | The many rend the skies with loud applaus |

**INTERMISSION**

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Integrated Wealth Counsel, Wells Fargo, Susan W. DuCoeur and Sharon & Barclay Simpson

**Johann Sebastian Bach** (1685-1750)
**Curt Cacioppo** (b. 1951)
**J.S. Bach**

**Orchestral Suite No. 3 in D Major, BWV 1068**

Overture
Midsummer Air
Gavotte 1 and 2
Bourrée 1 and 2
Gigue

**G.F. Handel**

**Alexander's Feast PART II**

| | |
|---|---|
| Recitative: | Now strike the golden Lyre again |
| Chorus: | Break his bonds of sleep asunder |
| Recitative: | Hark, hark! The horrid sound |
| Aria: | Revenge, revenge, Timotheus cries |
| Recitative: | Behold a ghastly band |
| Aria: | Revenge, revenge, Timotheus cries |
| Recitative: | Give the vengeance due |
| Aria: | The princes applaud with a furious joy |
| Aria: | Thaïs led the way |
| Chorus: | The princes applaud with a furious joy |
| Recitative: | Thus, long ago |
| Chorus: | At last divine Cecilia came |
| Recitative: | Your voices tune, and raise them high |
| Duet: | Let's imitate her notes above! |
| Recitative: | Let old Timotheus yield the prize |
| Chorus: | Let old Timotheus yield the prize |

Cheryl Ann Fulton, *Welsh triple harp*
Kendra Colton, *soprano*
Robin Blaze, *countertenor*
Thomas Cooley, *tenor*
Alexander Dobson, *baritone*

Supertitles by David Gordon

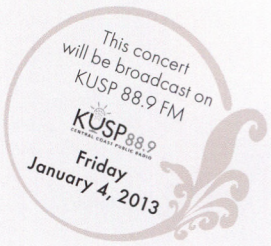
*For Program Notes, see page 108.*

MONDAY MAIN CONCERTS

# PETER HANSON GOES ITALIAN

**July 16 and 23 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Members of the Festival Strings
Peter Hanson, *concertmaster and director*
Janet See, *baroque flute*




**Arcangelo Corelli** (1653-1713)

**Concerto Grosso in G Minor, Op. 6, No. 8**
Vivace–Grave
Allegro
Adagio–Allegro–Adagio
Vivace
Allegro
Largo. Pastorale ad libitum

**Francesco Geminiani** (1687-1762)

**Concerto Grosso No. 1 in D Major (after Corelli Op. 5, No. 1)**
Grave–Allegro–Adagio
Allegro
Largo
Allegro

**Johann Sebastian Bach** (1685-1750)

**Brandenburg Concerto No. 3 in G Major, BWV 1048**
Allegro moderato
Andante
Allegro assai

Peter Hanson, Cynthia Roberts and Cristina Zacharias, *violins*
Patrick G. Jordan, Meg Eldridge and Karina Fox, *violas*
Allen Whear, Margaret Jordan-Gay and Timothy Roberts, *cellos*

**INTERMISSION**

**Antonio Vivaldi** (1678-1741)

**Concerto for Two Violins in D Minor, Op. 3, No. 11**
Allegro
Adagio spiccato e tutti–Allegro
Largo e Spiccato
Allegro

Peter Hanson and Cynthia Roberts, *violins*

**J.S. Bach**

**Orchestral Suite No. 2 in B Minor, BWV 1067**
Overture
Rondeau
Sarabande
Bourrée 1 and 2
Polonaise. Double
Menuet
Badinerie

Janet See, *baroque flute*

**Astor Piazzola** (1921-1992)

**"Oblivion" for Solo Violin & Strings**

Peter Hanson, *violin*

Supertitles by David Gordon

PETER HANSON GOES ITALIAN SPONSORS
Wells Fargo, Dr. Ise Kalsi and Gerald & Dorothy Williams

## PETER HANSON GOES ITALIAN Program Notes

Corelli's Concerti Grossi, Op. 6, were published in 1714, two years after the composer's death. They were the result of years of experimentation and polishing, and served as the model for such works for years to come. Unlike Vivaldi and others in the next generation, Corelli did not pursue the solo concerto—perhaps because of his modest technical accomplishments on the violin—but perfected the style contrasting a core group of *soli* against the larger group, the *ripieni*. The eighth concerto is subtitled *fatto per la notte di natale* and thus is known as the "Christmas Concerto." This seasonal distinction is merited by its final movement, the *pastorale,* a gently dancing *siciliano* with bagpipe effects traditionally symbolic of shepherds in the field. Bach created a similar mood in the opening of the second cantata of his **Christmas Oratorio**, and of course Handel's **Messiah** has the *Pifa* or *Pastoral Symphony* to introduce its Christmas portion.

Francesco Geminiani arrived in London in 1714, and was so well received that he spent most of the remainder of his life there. A brilliant violinist who had studied with Corelli in Rome, he wrote a number of original works and some influential treatises on performance. Roughly half of his published concerti grossi are arrangements of solo or trio sonatas by Corelli. Because of his close association with the original, who would be better qualified for such a task?

Bach's **Brandenburg Concerto No. 3** is scored for strings alone in a unique configuration: three trios of violins, viola, and cellos, accompanied by bass and harpsichord continuo. The Italian *ripieno* style is evident in the way the entire group plays episodes of similar thematic material, while the various solo groups toss around and develop different motives, sometimes within their group, sometimes across the stage to another group. The first movement, one of Bach's best-known pieces, is without tempo indication in the original score. The third movement is in the form of a lively gigue with two repeated sections. The *Adagio* in between these two movements is merely a progression of two chords, not an actual written-out slow movement. This provides an opportunity for improvisation, insertion of another movement altogether, or merely savoring the moment.

Vivaldi's collection of concertos, entitled *L'estro armonico* (roughly translated as The Harmonic Inspiration) was one of the most influential publications of the eighteenth century, first appearing in print in 1711. Comprising twelve works of varying instrumentation (concertos for one, two or four violins), an astonishing range of character, color and form is achieved using just strings and continuo. J.S. Bach thought well enough of them to transcribe six for keyboard instruments. The **Concerto in D Minor, Op. 3, No. 11**, is one of the most unusual of the set. It features two solo violins and a solo cello, outwardly the same design as a Corelli concerto grosso. But within this work there are a number of different combinations at play. In the dramatic opening, the two solo violins spar canonically until the cello intervenes. Stark chords from the orchestra lead to a fugue, a novelty in a Vivaldi work. The second movement, *Largo e spiccato,* is a lovely *siciliana* for solo violin framed by an orchestral introduction and conclusion. The final *Allegro* offers propulsive episodes demonstrating a variety of textures. Bach's version of this piece is a brilliant solo organ concerto, BWV 596. This link with Bach was an important element in the rediscovery of Vivaldi in the 20th century.

For notes on Bach's **Orchestral Suite No. 2 in B Minor, BWV 1067**, see p. 116.

The name Piazzolla is practically synonymous with the tango, just as Sousa is with the march and Joplin is with the rag. But Piazzolla deserves credit for doing much more than writing tangos: he is the quintessential musical catalyst, one who has bridged the worlds of classical, jazz and folk to the benefit of all. He brought to the traditional Argentine tango his classical training (studies with Ginastera and Nadia Boulanger as well as an extensive knowledge of sophisticated techniques from baroque counterpoint to chromaticism), and the liberating improvisational techniques of jazz, honed over years of playing *bandoneón* (a type of concertina) in the nightclubs of Buenos Aires, New York and Paris. Ultimately, he forged a new style in the twentieth century called *nuevo tango*. The slow-burning **Oblivion**—one of his most familiar tangos—was originally written for Marco Bellocchio's film ***Enrico IV*** in 1984, but has been heard in a variety of arrangements.

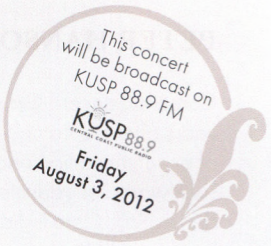
*—Allen Whear*

MEMBERS OF THE FESTIVAL STRINGS:

Peter Hanson, Cynthia Roberts, Cristina Zacharias, Patricia Ahern, Edwin Huizinga and Johanna Novom, *violins*
Patrick G. Jordan, Meg Eldridge and Karina Fox, *violas*
Allen Whear, Margaret Jordan-Gay and Timothy Roberts, *cellos*
Jordan Frazier, *double bass*
Daniel Swenberg, *theorbo*
Yuko Tanaka, *harpsichord*

TUESDAY MAIN CONCERTS

# INSIDE THE MUSIC: 75 YEARS OF THE CARMEL BACH FESTIVAL




**July 17 and 24 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Festival Orchestra, Chorale, Chorus, Youth Chorus and Soloists
Paul Goodwin, *conductor;* David Gordon, *narrator*
Andrew Megill, *associate conductor, director of the chorale*
John Koza, *director of the youth chorus, assistant conductor of the chorus*

**Johann Sebastian Bach** (1685-1750)
**Chorale: Was Gott thut das ist wohlgetan (BWV 100)**

**J.S. Bach**
***Vivace* from Concerto for Two Violins in D Minor, BWV 1043**
Peter Hanson and Emlyn Ngai

**Giovanni Gabrielli** (1555-1612)
**Canzona XI**
Robert Farley and Leonard Ott, *trumpets*
Bruce Chrisp, Suzanne Mudge and Wayne J. Solomon, *trombones*
Peter Hanson and Emlyn Ngai, *violins*
David Granger, *dulcian*
Holly Chatham, *organ*

**Claudio Monteverdi** (1569-1643)
**Dixit Dominus of 1650 (Selva Morale)**
Colleen Hughes and Linda Lee Jones, *sopranos*
Elizabeth Johnson Knight and Virginia Warnken, *mezzo-sopranos*
Stephen Sands and Timothy Shantz, *tenors*
Jeffrey Fields and Tim Krol, *baritones*

**J.S. Bach**
***Et in Spiritum Sanctum* from B Minor Mass, BWV 232**
Alexander Dobson, *baritone*
Erin Finkelstein and Karla Avila, *obbligato clarinets*

**George Frideric Handel** (1685-1759)
**Samson**
Dead March
Let the bright Seraphim
Kendra Colton, *soprano*
Robert Farley, *natural trumpet*
Let their celestial concerts all unite

**INTERMISSION**

INSIDE THE MUSIC: 75 YEARS OF THE CARMEL BACH FESTIVAL SPONSORS
Robert Talbott, Wells Fargo, Ann & Glen Hiner and David & Roberta B. Elliott

**Franz Josef Haydn**
(1732-1809)

**Chorus: *Vollendet ist das grosse Werk* from *Die Schöpfung (The Creation)***

**Ludwig van Beethoven**
(1770-1827)

**Quartet from *Fidelio*, Act I**

| | |
|---|---|
| Marzelline: | Kendra Colton |
| Leonore: | Kathleen Flynn |
| Jaquino: | Thomas Cooley |
| Rocco: | Alexander Dobson |

**Sergei Prokoviev**
(1891-1953)

***Finale: Molto vivace* from Symphony No. 1, "Classical"**

**Wolfgang Amadeus Mozart**
(1756-1791)

**Finale from *Die Zauberflöte (The Magic Flute)***

Cast *(in order of appearance)*:

| | |
|---|---|
| Drei Knaben (Three boys): | Angelique Zuluaga, Rebecca Mariman and Alice Kirwan Murray |
| Pamina: | Kendra Colton |
| Tamino: | Thomas Cooley |
| Zwei geharnischte Männer: (Two Men in Armor) | David Vanderwal and Avery Griffin |
| Papageno: | Alexander Dobson |
| Papagena: | Clara Rottsolk |
| Königin der Nacht: (Queen of the Night) | Nell Snaidas |
| Monostatos: | Vincent Metallo |
| Drei Damen (Three Ladies): | Linda Lee Jones, Kathleen Flynn and Patricia Thompson |
| Sarastro: | Jeffrey Fields |

Supertitles by David Gordon

*For Program Notes, see page 109.*

My concept of how to present Handel's *Alexander's Feast* is really not so far away from Handel's own. He conceived the piece to have—as interludes in the action—a harp concerto, a concerto grosso and an organ concerto. These both gave interludes to the action of the piece and made it much more of a spectacular entertainment for the British public. What I have tried to do is to present a sort of Pandora's box, where we have the harp concerto played on a period harp within the oratorio, the concerto grosso that Handel wrote will be replaced by Bach's third orchestral suite (forming part of our cycle of the suites), and then in turn we replace the famous slow movement of the suite ("Air on the G String") with a new commission by Curt Cacioppo, based on the Air—thus creating a piece within a piece within a piece—presenting to Carmel an entertaining and intriguing afternoon.

***Midsummer Air***, the new Carmel Commission written by Curt Cacioppo, is set to astonish Carmel listeners with its breadth of color and relaxed jazz style. It is commissioned to fit into Bach's third orchestral suite as an alternative to the famous "Air on the G String" and as such Cacioppo takes the famous bass line and works with it in both a lyrical and a playful way. He says of the piece: "It's recognizably related to the [Bach] Air and very baroque in lyricism and ornamentation, but with an updated manner of speaking. The prismatic, serene chords from the *Largo* of the oboe concerto [a former lyrical piece of Cacioppo's] make their appearance in the middle section, floating above playful rhythms in the lower strings that toy with the octave leap from the bass line of the aria. The effect is to be like flying in a glider over Big Sur, looking down and seeing dolphins pop up from the water."

*—Paul Goodwin*

**Alexander's Feast**, or **The Power of Music,** was written by John Dryden in honor of Saint Cecilia's Day in 1697. That annual event was traditionally celebrated in England with public festivals featuring odes, often set to music, in praise of the patron saint of music. **Alexander's Feast** and his earlier work, **A Song for St. Cecilia's Day**, were set by composers of Dryden's generation, and both in turn were later set by Handel. (Handel's **Ode to St. Cecilia** was heard in last summer's Festival). Newburg Hamilton arranged Dryden's verse for Handel into the traditional structure of recitatives, arias, and choruses, claiming in his preface to have respected the original words "as so holy that hardly a single one was harmed or shifted from its original place."

Dryden's ode is based on a story from Plutarch's **Lives**, dating from the first century, of an elaborate banquet during which Thaïs induces Alexander to set fire to Persepolis, capitol of Persia, in revenge against Xerxes. Dryden enhances the story by adding the character of the musician Timotheus. Through music, Alexander's emotions are aroused and he is ultimately stirred to action.

Handel's **Alexander's Feast** was completed in January 1736 and was first performed the following month. A turning point in the composer's output, its success paved the way for his great English oratorios to come. As Italian opera declined in popularity, Handel began turning to English texts, and this was his first setting of a work by a major English poet. There are many formal innovations introduced to enhance the drama, such as the use of choruses in place of strict aria *da capos* and imaginative treatment of accompanied recitatives. To make a complete evening's entertainment, Handel embedded three instrumental concertos within the larger work.

The narrative structure of Part One alternates between the telling of the stories, with great variety of affects and emotions, and the recording of Alexander's reactions. The stage is set with the aria and chorus "Happy pair," depicting Alexander and Thaïs. The **Harp Concerto** enhances the imagery of Timotheus, who "with flying fingers touch'd the lyre."

Then "The list'ning crowd" broadens the panorama with a seven-part chorus. Handel obviously had agile players at his disposal since the orchestration is particularly rich. Brilliant horns buoy the Bacchus episode. When the tragic aria "He sung Darius, great and good" returns as the chorus, "Behold," the ticking violins are darkened by violas and bassoons and the word "fall'n" is given extraordinary treatment. The aria "Softly sweet" with solo cello starkly contrasts "War, he sung, is toil and trouble" and its busy violin figurations. A jubilant chorus on a ground bass, "The many rend the skies," closes Part One.

For notes on Bach's **Orchestral Suite No.3 in D Major, BWV 1068**, see p. 116.

Part Two more directly provokes Alexander to action. A "rousing" chorus, "Break his bonds of sleep" leads to a call for "Revenge" with bellicose trumpet calls. Within this lies a haunting interlude, "Behold, a ghastly band" with dark-hued bassoons and low strings. Once revenge is accomplished and Thaïs is given due credit, the perspective shifts with "Thus, long ago, ere heaving bellows" (meaning, before the "invention" of the organ by Cecilia) and the chapter of the ancient story is concluded. As epilogue, a chorus invokes Cecilia, accompanied by bellows-like effects, with harmonic surprises and a fugue to demonstrate modern musical techniques. The concluding numbers praise Cecilia together with Timotheus, who each in their own time personified the irresistible power of music.

*—Allen Whear*

The Welsh triple harpist William Powell (died 1750), harpist to the Prince of Wales, was the first soloist to perform the **Harp Concerto** in the premier of **Alexander's Feast** in 1736. In the autographed manuscript, the second movement is shortened to consist of only the first four measures, which establish the key of G minor and a slow 3/4 rhythm, and the concluding four measures leading to the final movement. The harp soloist would have improvised between these ritornelli. For our performance the popular and widely known Welsh air of the time, *Dafydd y Garreg-wen (David of the White Rock)* will be played.

The Welsh triple harp developed from the 17th-century Italian *arpa doppia* and was most popular in Wales and England in the 18th and 19th centuries. The triple harp has as a clear, crystalline tone and affords a musical option unavailable on most other harps: playing in unison on the two outer rows. Three rows of strings make up the triple harp: the outer two rows are parallel and tuned in unison to whatever key the harpist chooses, the inner row is offset and is tuned to all the chromatic notes. For example, if the outer rows are tuned in C major with no sharps or flats, like the white keys on the piano, then the inner row is tuned with all sharps and flats like the black keys, and also includes separate strings for D-sharp and E-flat, and G-sharp and A-flat. When a sharp or flat is required, the harpist inserts a finger between two of the outer row strings to play the string in the middle row. The triple harp used in this performance is a copy made by Rainer Thurau of an original instrument made by one of the most famous and best harp makers of his time, John Richards (1711-1789), of Llanrwst, Wales.

—Cheryl Ann Fulton

**Curt Cacioppo** composes music of expressive power inspired by sources as diverse as the medieval poetry of Dante, aspects of Native American culture, and the vernacular music of his youth. Cacioppo's music has been presented in prominent venues around the globe, from Carnegie Hall in New York to Munetsugu Hall in Nagoya, Japan.

## INSIDE THE MUSIC: 75 YEARS OF THE CARMEL BACH FESTIVAL Program Notes

The Carmel Bach Festival owes its creation to two formidable Californians: Hazel Watrous, an artist and designer, and Dene Denny, a pianist with a penchant for the avant-garde. The two young women met in San Francisco in the early 1920s and decided to seek their fortunes together in New York City. Somehow, on their way they visited Carmel and came back to settle here permanently in 1925. Intent on enriching the artistic life of the community, they began by opening Carmel's first art gallery and then founded and managed the Carmel Music Society, out of which grew the Monterey Symphony Orchestra. Both organizations are still flourishing in the 21st century.

In 1935, together with the young American conductor Ernst Bacon, Dene and Hazel produced the first Carmel Bach Festival: four concerts and three lectures. They apparently considered devoting the following year's Festival to Mozart, but it seems Bach caught on, and the rest is the history we celebrate tonight.

In 1938, Dene and Hazel engaged the vibrant Italian conductor Gastone Usigli as festival conductor. After Usigli's sudden death in 1956, they brought in a charismatic Hungarian, Sandor Salgo, who served on our podium for 35 years while brilliantly expanding the Festival's artistic reach as well as the number of performance days. From the beginning, the Festival has offered a wide variety of repertoire in addition to the music of the Festival's namesake. Oratorio, recitals, concerti, chamber music and operas by many great 17th, 18th, and 19th century composers have always been a part of the Festival.

Bruno Weil was given the baton in 1992 and led the Festival for 19 seasons, and it was he who brought more 20th and even 21st century music to the Festival stage. Our newest music director, Paul Goodwin, is a master of many styles and vibrantly maintains the rich tradition of the Festival while also bringing world premieres to our Festival season.

In the course of 75 seasons this festival has seen many vocal and instrumental soloists, concertmasters, orchestra, chorale and chorus members, and countless others who have made possible a living organization such as ours. But tonight we especially celebrate these Festival leaders: great artists with vision, stamina and commitment to Carmel and to our musical art.

For tonight's program we have chosen music to honor each of the Festival's previous music directors, plus a few other milestones. Our concert begins with the very work which opened the first concert of the Carmel Bach Festival in 1935. We have included a movement from one of the concerti Usigli frequently performed in the early Festival years. An aria from the **Mass in B Minor** will illustrate the Festival's surprising solution to the problem of the lack of oboes in Carmel in the 1930s and 1940s. We honor Usigli's love of Italian madrigals and Salgo's dedication to the music of Handel. Bruno Weil first brought us Prokofiev and considered the **Quartet** from Beethoven's **Fidelio** "the most beautiful music ever written." Both he and Salgo loved and frequently conducted the music of Haydn. The Tower Brass ensemble has serenaded audiences at every Festival, and tonight they make a rare onstage appearance. We conclude with the uplifting finale to Mozart's **Magic Flute**, a work whose message parallels the Festival's own positive and forward-looking mission and vision over the decades.

*–David Gordon*

It is indeed fitting to close with Mozart's Finale, so full of reconciliation and redemption. **The Magic Flute** has been called, along with Haydn's **Creation** and Beethoven's **Ninth Symphony**, one of the three most significant musical responses to the Enlightenment. Its combination of Masonic symbolism, morals, magic, noble and comic characters, all set to sublime music, accounts for its enduring and universal appeal. Completed just weeks before Mozart's death, Alfred Einstein has called this opera "his bequest to mankind, his appeal to the ideals of humanity."

A brief synopsis of the Finale: The Three Boys deter the despairing Pamina from suicide and promise to reunite her with her beloved Prince Tamino. He must undergo trials by fire and water to be accepted into the order of the Temple of Wisdom. Two Armed Men lead him, intoning an old Lutheran tune *Ach Gott vom Himmel*, with a walking bass line that is evidence of Mozart's familiarity with Bach. Tamino and Pamina are blissfully reunited, and in a modernization of Masonic tradition–which excludes women–they go through their trials together. Tamino, reminded to use his magic flute for protection, plays a march, singing brief duets with Pamina as they pass each phase, and the march grows to a triumphant chorus.

Meanwhile Papageno, the bird-catcher and loveable Dionysian under-achiever, has despaired of ever getting a wife. His rondo with calls on his pipes is a last appeal. Getting no response, he decides to hang himself, but once again the Three Boys intervene and bring him together with Papagena, with whom he sings a charming duet celebrating domestic bliss.

The traitorous moor Monastatos makes a deal with the Queen of the Night: in exchange for leading her evil forces into the Temple, he gets her daughter Pamina. Their sinister march is in the key of C minor, the dark side, if you will, of the Masonic key of E-flat major. They are quickly defeated and cast into "endless night."

At last the stage is set for the joyous conclusion, as Sarastro proclaims the triumph of the sun's rays, i.e. reason, over darkness and hypocrisy, leading to a final chorus of praise.

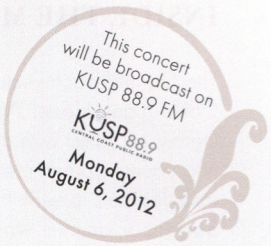
*–Allen Whear*

WEDNESDAY MAIN CONCERTS

# THE CATHEDRAL OF ANGELS

**July 18 and 25 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Festival Chorale and Chorus; Members of the Festival Orchestra
Andrew Megill, *conductor*




**Anonymous** (Lima, 1631)
**Procession: Hanac pachap cussicuinin**

**VESPERS IN THE CATHEDRAL OF ANGELS**

**Juan Gutierrez de Padilla** (ca 1590-1664)
**Deus in auditorium meum**

**Juan de Araujo** (1648-1712)
**Dixit Dominus**
Colleen Hughes, *soprano,* Alice Kirwan Murray, *mezzo soprano,* Geoffrey Silver, *tenor*

**OLD and NEW WORLD MASSES**

**J. G. de Padilla**
**Missa Ego flos campi**
Kyrie
Gloria

**Johann Sebastian Bach** (1685-1750)
**Mass in G Minor, BWV 235**
Kyrie
Gloria
Gratias agimus tibi
Avery Griffin, *baritone*
Domine fili unigenite
Virginia Warnken, *mezzo soprano*
Qui tollis peccata mundi
Timothy Shantz, *tenor*
Cum Sancto Spiritu

**Alberto Ginastera** (1916-1983)
**The Lamentations of Jeremiah**
O vos omnes
Ego vir videm
Recordare

**VILLANCICOS**

**Juan Garcia de Zespedes** (ca. 1619-1678)
**Convidando esta la noche**
Verse 1: Kathleen Flynn, *soprano*
Verse 2: Angelique Zuluaga, *soprano*: Patricia Thompson, *mezzo-soprano*
Verse 3: Stephen Sands, *tenor*
Verse 4: Elizabeth Johnson Knight, *mezzo-soprano*; Paul Speiser, *baritone*

**Fabian Zimenes** (ca. 1587-1654)
**Ay galeguinos!**
Angelique Zuluaga and Rebecca Mariman, *sopranos*

**J.G. de Padilla**
**A siolo flasiquiyo**
Copla 1: Alyson Harvey, *mezzo soprano;* Tim Krol, *baritone*
Copla 2: Linda Lee Jones, *soprano;* Charles Wesley Evans, *baritone*
Copla 3: David Vanderwal, *tenor;* Mark Sullivan, *baritone*

**Diego Jose de Salazar** (1660-1709)
**Salga el torillo hosquillo**
Nell Snaidas, *soprano*

**Anonymous**
**Recessional: Hanac pachap cussicuinin**

Supertitles by David Gordon

THE CATHEDRAL OF ANGELS SPONSORS
Wells Fargo, Spectec/TIC, Dr. & Mrs. Warren Schlinger and Frank & Denise Quattrone Foundation

## THE CATHEDRAL OF ANGELS Program Notes

Following Columbus' "discovery" of the New World, the music of the European explorers came into contact with the music of the indigenous Americans. Choirmasters trained in Spain were sent to serve in the newly-built churches and encountered a highly skilled pool of local performers. Like a chemical reaction, the music of these two cultures - and later the music of the Africans brought to the Americas in the Atlantic slave trade - collided and transformed and fused elements of the three continents into a thrilling new kind of music.

**Hanac pachap cussicuinin** expresses its typically European theme, praise of the Virgin Mary, in a native language, Quechua. It was the first piece of polyphony published in the New World, in 1631, and the manuscript tells us that it was "to be sung in processions as they enter their churches."

Two of the greatest composers of the era were Juan Araujo (1648-1712) and Juan Gutierrez de Padilla (1590-1664). Both were born in Spain, but had long careers as directors of music for two of the most important cathedrals in the New World (Padilla served as *maestro de capilla* in Puebla - known as the Cathedral of Angels - for 35 years, while Araujo spent the last 32 years of his life in a similar position at the Cathedral of LaPlata, now known as Sucre, Bolivia). As composers attached to churches, both men were required to write music for liturgical use. We offer the first two movements of a Vespers service (*Deus in adjutorium* and *Dixit Dominus*) and the first two movements of a Mass (as well as a Missa Brevis by Johann Sebastian Bach). All four works are in a polychoral style derived from the great Venetian masters of the late Renaissance, but the traditional European polyphony is frequently combined with short, lively, rhythmic phrases that reflect the dance music of New Spain.

A later Latin American masterpiece is Alberto Ginastera's setting of liturgical texts, **The Lamentations of Jeremiah**. Although it dates from 300 years after Padilla, it exhibits a similar eclecticism of approach, combining poised Renaissance-style polyphony with music from an urgent and earthy folk tradition.

The remainder of the works on tonight's program are *villancicos*, an infectious genre that incorporates many elements drawn from the folk traditions of Spain, South America and Africa. Most are in verse-and-refrain form, use narrative texts and feature dance rhythms.

Juan Garcia de Zespedes' ***Convidando esta la noche*** alternates between sections of sensuous homophony in a more European style and those featuring the exuberant cross-rhythms of the *guaracha* (a dance originating in Africa and still popular in Cuba).

***Ay galeguinos***, by Fabian Ximeno, is a lively Christmas *villancico* in a Galician dialect with repeated cries of delight ("Ay") at beholding the newborn baby Jesus.

***A siolo*** is a *villancico* by Padilla. Its verses depict the shepherds (slightly rough-hewn and raucous) coming to see the newborn baby Jesus; the refrains are the song they sing to him. The exuberance of the piece has made it a favorite in programs of Latin American baroque music, but the depiction of the uneducated, simple and raucous peasants as African slaves serves to remind us of the dark side of the New World conquest and has raised questions in the minds of commentators (an article by Geoff Baker in *Early Music*, 2008 discusses this topic in greater detail than is possible here).

***Salga el torillo bosquillo!*** is a *villancico* by Diego Jose de Salazar. Although Salazar is not known to have visited the New World, this piece was popular in Bolivia in the 17th century (and was sometimes attributed to Araujo). The text describes a bullfight, in which the matador is the baby Jesus.

*-Andrew Megill*

MEMBERS OF THE FESTIVAL ORCHESTRA:

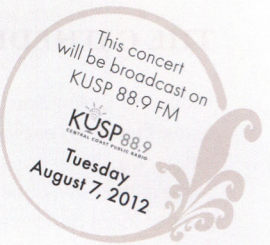
Emlyn Ngai, Gabrielle Wunsch, Evan Few, Naomi Guy, Marika Holmqvist, Joseph Tan and Amelia Roosevelt, *violins*
Nancy Lochner and Sarah Darling, *violas*
William Skeen and Paul Rhodes, *cellos*
Bruce Moyer, *double bass*
Neil Tatman and Ellen Sherman, *oboes*
David Granger, *bassoon and dulcian*
Kevin Neuhoff, *timpani and percussion*
Cheryl Ann Fulton, *Welsh triple harp*
Daniel Swenberg, theorbo
Andrew Arthur, *harpsichord*
Holly Chatham, *organ*

THURSDAY MAIN CONCERTS

# BAROQUE TO BLUEGRASS

**July 19 and 26 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Members of the Festival Strings
Caterina Lichtenberg and Mike Marshall, *guest artists*




**Antonio Vivaldi** (1678-1741)
**Concerto for Two Mandolins in G Major, RV 532**
Allegro
Andante
Allegro
Caterina Lichtenberg and Mike Marshall, mandolins

**Mike Marshall** (b. 1957)
**Final Movement from Concerto for Mandolin in G Major**
Mike Marshall, *mandolin*

**MANDOLIN DUETS**

**Jean-Marie Leclair** (1697-1764)
**Sonata for Two Violins**
Andante
Allegro

**Johann Sebastian Bach** (1685-1750)
***Allegro assai* from Violin Sonata No. 3 in C Major, BWV 1005**

**Mike Marshall**
**The Cat Got the Mouse**

**Waldyr Azavedo** (1923-1980)
**Queira-Me Bem**

**Mike Marshall**
**Big Man from Syracuse**

**Caterina Lichtenberg** (b. 1969)
**Mara's Sleeping Song**

**Jacob do Bandolim** (1918-1969)
**Santa Morena**

**INTERMISSION**

**Domenico Gaudioso** (1749 - 1801)
**Concerto for Mandolin in G Major (circa 1760)**
Allegro
Largo
Allegro
Caterina Lichtenberg, *mandolin*

**Bill Monroe** (1911-1996)
**Medley of Songs**
Mike Marshall, *mandolin*
Edwin Huizinga and Johanna Novom, *violins*
Derek Weller, *double bass*

**J.S. Bach** (1685-1750)
**Double Concerto Transcription for Two Mandolins in D Minor, BWV 1060**
Allegro
Adagio
Allegro
Caterina Lichtenberg and Mike Marshall, *mandolins*

BAROQUE TO BLUEGRASS SPONSORS
Carmel Insurance Agency, Wells Fargo, Bill & Kathy Sharpe and Sharon & Stan Meresman

## BAROQUE TO BLUEGRASS Program Notes

Although Bach's iconic "Double Concerto" was originally written for two violins, he transcribed it a few years later for two harpsichords to provide more repertoire for himself and his sons to play in concerts with the Collegium Musicum. These two versions find common ground in tonight's performance using two mandolins, whose tessitura and dynamic range relate to the violin, while their plucked sound production is more akin to the harpsichord. Bach perfectly fuses the Italian concerto *ripieno* style with German contrapuntal complexity. In the slow movement the soloists maintain a canonic relationship, but in a relaxed, Arcadian atmosphere. The equality of the two solo parts, their close and constant dialogue, and the sheer pleasure their execution gives performers and listeners alike has earned its reputation as "the violinists' friendship piece." But this term of endearment could readily apply to mandolins or whatever instruments might be assigned to this beloved piece.

Vivaldi's generous legacy of concertos is dominated by the violin, but among a surprising number of diverse instruments also represented are a handful of charming works for the mandolin. Its popularity was at a high point during the baroque era, nowhere more so than in Italy. The bouyant **Concerto for Two Mandolins** is one of the most performed of Vivaldi's works. The outer movements are in the typical *ritornello* style, alternating between tutti sections where the mandolins add their unique color, (which seems to capture the flavor of Venice) and solos, accompanied by upper strings or continuo. In the *Andante*, the strings emulate the mandolins, plucking an accompaniment that leaves the soloists free to pursue their amorous dialogue.

*-Allen Whear*

Is Bach everybody's favorite composer? He is certainly Caterina's and mine and we have to imagine that to be playing a festival dedicated to him, there are a lot of people here who feel the same way we do. No matter where we go, no matter what music we play, when we come back to Bach's music, there is this feeling of completeness, of utter perfection in every note, every modulation, every rhythmic turn of phrase. The further we delve into studying his music the more in awe we are of him and his creative genius, perfection and power.

My **Concerto for Mandolin** was originally written as a three-movement piece; the last movement performed tonight is essentially a fiddle tune. The mandolin's beginning theme saturates the entire movement. Sustaining notes in the lower strings that resemble the droning heard in fiddle playing, offbeat chops in the first violin, as well as the sixteenth note "shuffle" in the viola contribute to a bluegrass feel. The use of *hemiolas* and meter changes in this movement contribute not to a feeling of uneasiness but rather to a sense of freedom. The theme falls naturally into a groove, something I myself am able to do instinctually. Just before the final return of the main theme I improvise over a rocking 5/4 to 4/4 meter groove.

In the 17th and 18th centuries, there were two types of mandolins circulating. The baroque mandolin Caterina is playing in a solo this evening is tuned closer to a guitar (in fourths). The Neapolitan mandolin tuned in fifths was just coming into vogue during Vivaldi's lifetime, and he adapted some of his mandolin concertos for this newer instrument.

Jacob Pick Bittencourt was born in Rio de Janeiro and adapted the stage name Jacob do Bandolim, which means "Jacob of the Mandolin," after the instrument he played. Jacob achieved fame as a mandolin player and composer with his band *Época de Ouro*, specializing in the Brazilian choro style music originally derived from street serenading. He always strived for respectability for this art form and for his profession. In addition to his virtuoso playing, he is famous for his many choro compositions, which range from the lyrical melodies of ***Noites Cariocas*** and ***Doce de Coco*** to the aggressively jazzy *Assanhado*, which is reminiscent of bebop and this Spanish inspired piece ***Santa Morena***. He also researched and attempted to preserve the older choro tradition, as well as that of other Brazilian music.

Domenico Gaudioso was born in Aversa, Italy in the region north of Naples (just 72 miles from where my great grandfather immigrated to America in 1885; the name Marshall was originally spelled Marciariello). At the age of twelve, Gaudioso was accepted at the Conservatory of Music in Naples at Santa Maria di Loreto and was trained in organ, harpsichord, violin, singing and composition. He wrote masses, motets and other vocal pieces, but at the height of his career he was very popular as an opera composer and had his works staged in Rome, Milan, Florence, Vienna and St. Petersburg. His music is simple but fresh and full of humor and lightness, always carefully constructed and beautifully balanced.

*-Mike Marshall*

MEMBERS OF THE FESTIVAL ORCHESTRA:

Edwin Huizinga and Johanna Novom, *violins*
Karina Fox, *viola*
Timothy Roberts, *cello*
Derek Weller, *double bass*
Holly Chatham, *harpsichord*

FRIDAY MAIN CONCERTS

# MUSIC OF DANCE

**July 20 and 27 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Festival Orchestra
Paul Goodwin, *conductor*

**Johann Sebastian Bach** (1685-1750)

**Orchestral Suite No. 4 in D Major, BWV 1069**
- Overture
- Bourrée 1 and 2
- Gavotte 1 and 2
- Menuet 1 and 2
- Réjouissance

**Igor Stravinsky** (1882-1971)

***Pulcinella: Suite***
- Ouverture
- Serenata
- Scherzino
- Allegro
- Andantino
- Tarantella
- Toccata
- Gavotta con due variazione
- Vivo
- Menuetto
- Finale

**INTERMISSION**

**Johannes Brahms** (1833-1897)

**Symphony No. 2 in D Major, Op. 73**
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso, quasi andantino
- Allegro con spirito

Supertitles by David Gordon

## Program Notes

There are usually many musical connections involved in putting together a concert program, as it is important to take the audience on an aural journey from one point to another, collecting musical ideas along the way.

One of the fundamental starting points for tonight's program is baroque dance- Bach's **Orchestral Suite No.4** is a stylised dance suite with recognizable dances such as a *Bourreé*, *Gavotte* and *Minuet*; Stravinsky in his **Pulcinella Suite** takes the 18th century dances, *Gavotte*, *Minuet* and *Siciliana* and makes them his own; Brahms in his second symphony writes a piece both strikingly modern and yet fundamentally based melodically and rhythmically on baroque dance forms and folk idioms.

We all know how much Brahms and Stravinsky revered J.S. Bach and how his music is a building block for them. My hope, therefore, is that you will at first hear Bach's dance forms and then remember them when you hear Stravinsky in neo-baroque style; when you hear the first theme of Brahms **Second Symphony**, you hear it as a minuet-influenced dance motif; when you hear the second section of the *Adagio* played by the winds you will hear the underlying *siciliana* dance, or you will recognize the origins of the minuet oboe theme at the start of the third movement.

I hope you will be able to hear the symphony in a new and fresh light away from traditional heavy romanticism. Throughout this program you can witness Bach's "spheres of influence."

*-Paul Goodwin*

MUSIC OF DANCE SPONSORS
Wells Fargo, Bill & Nancy Doolittle and Dr. & Mrs. H. Reid Wagstaff

## MUSIC OF DANCE Program Notes cont.

For notes on Bach's **Orchestral Suite No. 4 in D Major, BWV 1069**, see p. 116.

Stravinsky collaborated successfully with Serge Diaghilev, the impresario and director of the Ballet Russes, on large-scale works like **The Firebird**, **Petrushka** and the riot-inducing **Rite of Spring**. In 1919, while walking together in Paris, Diaghilev proposed an entirely new type of ballet, to be based on the *commedia dell'arte* character Pulcinella. He further suggested that Stravinsky adapt and orchestrate the music of the 18th century Neapolitan composer Pergolesi. Stravinsky was at first skeptical, but was soon won over by the music and further enticed by the prospect of having sets and costumes designed by Picasso. The new ballet was premiered at the Paris Opéra in May 1920. Stravinsky later wrote that it was "one of those productions where everything harmonises, where all the elements–subject, music, dancing and artistic setting–form a coherent and homogeneous whole." Two years later, a concert suite was distilled from the larger work and first performed by the Boston Symphony.

Stravinsky's musical sources were the collected works of Pergolesi available at the time, but much of this music has been revealed to be by other, far less well-known baroque composers whose work was misattributed to Pergolesi for various reasons. A selection of these original vocal and instrumental works–by Pergolesi, Gallo, Wassenaer, and others–can be heard on the Tuesday Chamber Concert. Stravinsky's instrumentation for the suite retains some "baroque" features: *concerto grosso* style is attained by the contrast of a quintet of solo strings and individual wind instruments against the whole orchestra, while clarinets and percussion are omitted altogether. Stravinsky largely retained the baroque melodies and bass lines, in some cases composing right over the originals. He observed, "The remarkable thing about **Pulcinella**, is not how much but how little has been added or changed." But his dazzling orchestral palette (like experiencing Picasso aurally), bold harmonies and electrified rhythms are the kaleidoscopic vision of a modern master. "**Pulcinella** was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course–the first of many love affairs in that direction–but it was a look in the mirror, too."

After the death of Schumann, the young Brahms was seen as the heir apparent to the German symphonic tradition of Beethoven and his Viennese predecessors. But it would be another twenty years before Brahms was ready to release his **First Symphony**. Its success must have been encouraging, since the **Second Symphony** appeared just a year later, completed in the summer of 1877 and premiered that winter in Vienna. It has sometimes been called Brahms' "Pastoral" because of its lyrical character and its contrast to his dramatic first–much like the difference between Beethoven's fifth and sixth symphonies.

In the luminous *Allegro non troppo*, remember the three-note motive (D-C#-D) in the basses preceding the horn melody: this is the germ from which the entire symphony is constructed and permutations of it can be found throughout. In Brahms, every note stands up to the closest scrutiny, every detail is fascinating, yet his music can be enjoyed equally on a purely visceral level, like gazing at a cathedral knowing nothing of its design–let alone its nails, stones and mortar. Brahms is linked to the classical tradition of Haydn, Beethoven and Schubert, but there is a hint of a more contemporary Viennese influence in this movement-the waltz. This is apparent in the second theme, emanating from the violas and cellos like a worldly, ardent version of Brahms' own *Lullaby*. The movement ends in a surprisingly light mood, with heroics saved for the finale. After all, as they say, the situation in Vienna is "desperate, but not serious."

The pensive *Adagio* is the most freely structured movement of the symphony and features some of its richest textures. The soaring cello theme is supported by a counter theme in the bassoons, both of which are developed and varied throughout the movement to great extremes of emotion. The intensity of the slow movement is dissolved with the *Allegretto grazioso,* a scherzo in form but in the relaxed character of an intermezzo. The opening section, whose theme is an inversion of the first movement's germ motive, alternates with two contrasting animated sections, one in duple, the other in triple meter.

Don't be lulled by the quiet unison opening of the finale: soon the full orchestral forces are unleashed in a powerful sonata-form movement distilled from earlier materials. The strings introduce the broad and noble second theme, marked *largamente*. After the development's considerable tensions and distant tonalities break down, as Donald Tovey describes, "the original key is reached in darkness and the cold unison theme meets us like the grey daylight on a western cloud bank opposite the sunrise." But Brahms has many more surprises in store before this movement ends in an exhilarating blaze of D major, with the normally dark-hued trombones shining above all.

*–Allen Whear*

PROGRAM NOTES

# BACH ORCHESTRAL SUITES

Bach's four Orchestral Suites—or *Ouvertures*, as he would have known them—each have a distinct character and history. They were not conceived as a set or a cycle. This summer we are presenting all four of these works, each in a different setting. This befits the origins of instrumental suites, which were adapted to circumstances, audience taste and available players. As you will see, they serve different functions in four different programs, as festive overture, solo vehicle or interlude within a larger work. The Carmel Bach Festival proudly offers these works in a variety of performance styles: chamber ensemble or festive orchestra, period or modern instruments, secular or sacred venue.

The roots of the German orchestral suite lie in France, particularly with Lully, whose opera overtures and ballet movements were often pieced together as entertainments. Typically these suites included a French overture, characterized by slow and stately music with dotted rhythms and scale flourishes framing a fast fugal section, followed by a sequence of dance or character pieces. German composers also incorporated Italian concerto principles, making brilliant solos a part of the variety of textures on display, and might also be influenced by native and foreign folk music.

J.J. Quantz characterized this trend: "If one has the necessary discernment to choose the best from the styles of different countries, a mixed style results that, without overstepping the bounds of modesty, could well be called the German style...." Hundreds of orchestral suites survive by Fasch, Graupner and others. We have only four from Bach himself, each a masterpiece of its genre, making it possible to present them all. It would take a much longer festival to survey Telemann's suites, which number 130 and counting!

## SUITE NO. 1 IN C MAJOR, BWV 1066

### Thursday Twilight in the Cathedral

Assumed to be the earliest of the four, Bach composed this suite in Cöthen. The orchestration—two oboes, bassoon and strings—is consistent with Lully, although the woodwinds are given brilliant concertante roles, particularly in the overture, in the manner of an Italian concerto grosso. The Courante is in the French style, with compound triple meter and graceful dotted rhythms rather than fast running notes. In the second Gavotte, listen for a fanfare figure in the violins and violas. This might have been a greeting to Bach's patron, Prince Leopold of Cöthen. Bach's only Forlane, a Venetian folk dance adapted by the French courts, features scurrying eighth notes under the lilting tune. The Menuets and Bourrées each have an alternativement, a contrasting dance highlighting a smaller group.

## SUITE NO. 2 IN B MINOR, BWV 1067

### Monday Main Concert

The flute takes center stage in this, the most solistic of Bach's suites. It took its final form in Leipzig, at a time when the transverse flute was reaching its zenith of popularity in Germany. Musicological forensics point to the existence of an earlier version in A minor, with violin or oboe as the solo instrument. The flute is often heard doubling the first violins but occasionally breaks free as in a concerto. The Overture has an interesting twist probably meant only for connoisseurs: the slow music of the opening is compressed into triple meter upon its return. The Rondeau is in the rhythm of a Gavotte. The Sarabande has the upper voices in canon with the bass at the interval of a twelfth (an octave plus a fifth). Finally comes the Badinerie, meaning playful or trifling, but nonetheless a tour de force for the flute, which banters with an acrobatic bass line.

## SUITE NO. 3 IN D MAJOR, BWV 1068

### Sunday Main Concert

It is thought that the third suite might have been originally written for strings alone in Cöthen, but woodwinds, trumpets and timpani were added later on in Leipzig. These instruments are not given solo roles but add an unmistakably majestic and festive character. At the heart of this suite is one of Bach's most famous movements, the Air, which came to be known as Air on the G String because of an arrangement for violin and piano by August Wilhelmj in the 19th century. To play Bach's serene melody on the G string requires a great deal of schmaltz, so our violinists will play it on the same strings Bach would have used.

## SUITE NO. 4 IN D MAJOR, BWV 1069

### Friday Main Concert

The woodwinds take on a prominent role in this suite, having added a third oboe to the band. Originally scored without trumpets and timpani, Bach used the overture from his Cantata BWV 110 for Christmas day, 1725, adding those instruments plus chorus. When revising this suite for Leipzig, he incorporated the brass not only in the overture but also as welcome adornments in all other movements except the Menuet. The final movement, Réjouissance, is not a dance but a lively piece associated with a joyous celebration. Let's dedicate it to Carmel's 75th anniversary.

*—Allen Whear*

# BEST OF THE FEST

**Saturday, July 28 | 8:00 PM | Sunset Theater, San Carlos & Ninth, Carmel**

Paul Goodwin, *conductor*
Festival Orchestra, Chorale, Youth Chorus and Soloists

***Program to be announced.***

The favored tradition continues on closing night when our Festival stars shine one last time! The ever-popular Best of the Fest Concert promises to be a stunning two hours of favorite performances from the two weeks of the Festival.

During the Festival, audience members help determine the Encore program. To help decide which works will be performed on July 28, please use the ballots in the Sunset Lobby. Although we cannot guarantee any selection, the music director will review the ballots before choosing the program for the evening.

After the concert join us on the terrace for a champagne reception.

**BEST OF FEST SPONSORS**
Don & Lois Mayol and Cyril & Jeanne Yansouni

WEDNESDAY AFTERNOON TWILIGHT CHAMBER CONCERT

# BACH TO BEETHOVEN

**July 11 | 5:00 PM | Church in the Forest, 3152 Forest Lake Road, Pebble Beach**

**Johann Sebastian Bach**
(1685-1750)

**Sonata in C Minor for Violin and Obbligato Harpsichord, BWV 1017**
Largo
Allegro
Adagio
Allegro

**Margarethe Danzi**
(1768-1800)

**Sonata II in B-flat Major for Violin and Fortepiano**
Allegro moderato
Andante amoroso
Allegro vivo

**Ludwig van Beethoven**
(1770-1827)

**Sonata in F Major for Violin and Fortepiano, Op. 24, No. 5, "Spring"**
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Emlyn Ngai, *violin*
Yuko Tanaka, *harpsichord and fortepiano*

BACH TO BEETHOVEN SPONSORS
Tim & Jenny Smucker

## BACH TO BEETHOVEN Program Notes

Bach used the Corelli four-movement model for most of his trio and solo sonatas. His contribution to the evolution of the sonata is that he emancipated the harpsichord from its supportive basso continuo role to be an equal partner with the melody instrument. Typically, these obbligato harpsichord sonatas have a trio sonata texture: a melody line in the solo instrument, another melody line in the right hand of the harpsichord, and the bass line in the left hand of the harpsichord. The two melodic voices often have imitative writing with much dialogue between the two parts.

Bach's **Sonata for Violin and Harpsichord in C Minor** is stylistically more unusual and forward-looking than his other five. The *Largo* is a *siciliano* movement with the melody in the violin while the harpsichord accompanies with constant arpeggios. Although the typical trio sonata texture is completely absent and the harpsichord has a supportive role throughout the movement, it is distinctly in a non-basso continuo texture. The *Adagio* is another forward-looking movement. The continuous triplet motion in the right hand together with the streamlined bass line in duple time seems more like the music from the later 18th century suited for a fortepiano. Rather unusual is the clear indication of alternating *forte* and *piano* dynamics in the violin part, since there are hardly any dynamic indications given anywhere else in his sonatas. Both *Allegros* are in the more traditional trio sonata style with imitative writing between the two parts in the second movement and traditional fugal treatment in binary form in the last.

Margarethe Danzi was born in Germany to musical and theatrical parents. Her father, Theobald Marchand, was a director of the National Theatre of Mannheim, a singer and an actor, and her mother, Magdalena Brochard Marchand, was a singer, a dancer, and an actress. Considered one of the illustrious women composers of this period, Margarethe began her performing career in her father's troupe as singer, actress and pianist. From the age of 13, Margarethe and her younger brother, Heinrich, lived with Leopold Mozart in Salzburg for three years while he gave them singing and piano lessons. In 1787, she debuted as a singer and became known for her roles in W.A. Mozart's operas. She married conductor and composer Franz Danzi in 1790 and toured with him throughout Europe before she died at a very young age in 1800.

Danzi's **Sonata in B-flat Major** is a mature work in the late Viennese classical tradition with clear melodies and graceful ornamentations. Typical of the sonatas of this period, the fortepiano is prominently featured, while the violin has a supportive role. What makes this sonata stand out as a hidden gem is Danzi's interesting harmonic language. This is true especially in the development section of *Allegro moderato*, which leads to a recapitulation in the wrong key, only to have it resolved to the correct key when it reaches the second theme. Fortepiano and violin have a more equal partnership in the ensuing movements. A beautiful *Andante amoroso* is very rich in character with the dialogue between the two melody lines. *Allegro vivo* starts out in a rondo character but the opening theme returns only once at the very end of the movement. Each section of the movement begins with the same rhythmic motive, becoming increasingly more intense in character.

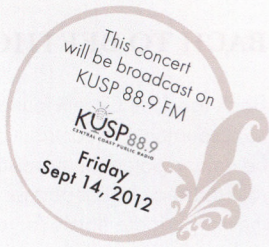
While the sonatas of J.S. Bach gave equal prominence to the harpsichord and melody instrument, sonatas journeyed through various iterations in the ensuing seventy years, with the melody instrument even playing a supportive role to that of the keyboard. But with Beethoven's "Spring" in **Sonata in F Major**, the sonata had finally completed a full cycle with the violin and fortepiano again featured equally in full partnership. Published in 1801, it is dedicated to Count Moritz von Fries, who is also the dedicatee of the **Seventh Symphony**. Unlike Beethoven's previous four sonatas for fortepiano and violin, the violin here is given the beautiful opening theme first, signaling a change towards an equal partnership between the two instruments, whose parts are more integrated in elaborate virtuosic interchange throughout the sonata. It is clear from the very opening that Beethoven's main aim is to achieve lyricism and beauty of line in all movements but the *Scherzo*. The *Allegro* begins with a beautiful theme in the violin, which is then restated in the fortepiano in a more elaborate presentation. The powerful second theme is more in Beethoven's element, and it becomes the focus of the development. With the theme based on a turn, *Adagio molto espressivo* is beautiful and very Mozartean. A very short *Scherzo* with rhythmic syncopation is a musical joke where the violin tries to catch up with the fortepiano but is never able to do so. The *Trio* features an exciting ascending of notes in both parts. A rondo movement, *Allegro ma non troppo* nicely balances and reflects upon the first movement with its lyrical opening followed by more robust rhythmic figures.

*-Yuko Tanaka*

SUNDAY CANDLELIGHT CHAMBER CONCERT

# ROMANTIC STRINGS

**July 15 | 8:30 PM | Sunset Theater, San Carlos & Ninth, Carmel**




**Johannes Brahms**
(1833-1897)

**Sextet No. 2 in G Major, Op. 36**
Allegro non troppo
Scherzo: Allegro non troppo
Poco adagio
Poco allegro

**Pyotr Il'yich Tchaikovsky**
(1840-1893)

**Sextet in D Minor, *Souvenir de Florence*, Op. 70**
Allegro con spirito

Peter Hanson and Cynthia Roberts, *violins*
Patrick G. Jordan and Karina Fox, *violas*
Allen Whear and William Skeen, *cellos*

ROMANTIC STRINGS SPONSORS
Western Digital, Weston Gallery, Chris & Jeanne Lavagnino

## ROMANTIC STRINGS Program Notes

Brahms' **Sextet in G Major** was completed in 1865 and first performed in Zurich the following year. As was his custom with new works throughout his life, the manuscript was first sent to Clara Schumann for feedback. Of the Sextet's *Allegro non troppo*, she wrote, "The spirit of this movement, so soft and gentle, attracts me intensely." What begins as a simple, undulating figure in the viola persists as an enigmatic motive that permeates the movement–in alternatively subtle and obvious ways–ultimately providing both harmonic and rhythmic binding. This very feature prompted Schumann to remark that it "is very likely to be stolen by others, but what could anyone else do with it, who did not understand, as you do, how to envelop it so delightfully with other subjects, that intertwine and play around it like a chain of pleasant memories?" Those other "subjects" include the sweeping principal melodies of the movement: a first theme built on a pair of rising fifths separated by a half-step (G-D/E-flat-B-flat), and an easygoing, waltz-like second theme. Although lacking a formal dedication, this work contains a musical cipher with a clear reference to someone of significance to Brahms.

Before beginning the Sextet in the summer of 1864, Brahms had paid a nostalgic visit to Göttingen, the site six years earlier of a failed love affair with Agathe von Siebold, the daughter of a local professor. Agathe is immortalized by the musical spelling of her name: A-G-A-TH-E. The letters TH are represented by the note B, since in the fixed solfège scale ti equals B, and in German the letter H also denotes the note B. Although a lifelong bachelor (his personal motto was *frei aber froh*–free but happy), Brahms had relationships with a number of women, all undermined perhaps by his sublimated love for Clara Schumann and his concern that marriage would interfere with his devotion to music. The "Agathe" theme is first heard clearly as the climax of the second theme.

The *Scherzo* is based on an earlier gavotte for piano. There is a relaxed, intermezzo quality often favored by Brahms over the hyperkinetic Beethovenian scherzo. But the trio section, marked *presto giocoso*, is in a lively triple meter more typical of the form. Its rustic high spirits remind one of Brahms' acquaintance with the famous Hungarian violinists Remenyi and Joachim.

The Adagio theme, shaped similarly to that of the opening of the first movement, had its genesis in a work presented to Clara Schumann some ten years earlier. Examining the Sextet, she observed that it "reminds me of something I heard ages ago–some well-known melody. Where did you use it before?" Variations are spun out on this theme, with note values becoming progressively faster, culminating in an animated fugato. Then, in a masterful transformation of mood, an ethereal and harmonically lush coda in E major completes the movement, having taken full advantage of the rich sonorities of the instruments.

The final movement brilliantly employs formal devices such as sonata form and fugue, as well as motivic connections to earlier movements, but all in a light, joyful spirit. A kaleidoscopic display of varied textures flies by until an accelerated coda (*Animato*) brings the work to a rousing conclusion.

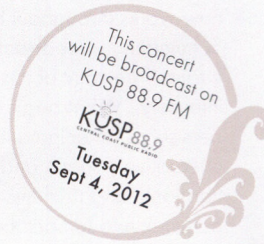
In 1890, Tchaikovsky returned to Russia from a summer in Florence, where he had completed his latest opera, **The Queen of Spades**. For a change of pace, he turned to writing what would be his last piece of chamber music, a string sextet that had been promised for the St. Petersburg Chamber Music Society. Although he reported confidently to his patroness Mme. von Meck that his new piece had been written "with the greatest pleasure and enthusiasm, and no effort whatever," he confided to his brother Modest that "To use six individual yet similar instruments is incredibly difficult." The work is titled *Souvenir de Florence*, but do not expect to hear Italian folk melodies as in his earlier orchestral work, *Capriccio Italien*. More likely, this emotionally mercurial composer was acknowledging his nostalgia for happier times in Tuscany. The first movement, *Allegro con spirito*, is unrelenting in its passionate drive from beginning to end. Energetic murmurings continue even during the spacious second theme, which develops into an operatic duet between violin and cello, paced as broadly as a long Russian winter.

*–Allen Whear*

MONDAY MORNING CHAMBER CONCERTS

# TRANSCRIPTIONS AND INSPIRATIONS

**July 16 and 23 | 11:00 AM | Church in the Forest, 3152 Forest Lake Road, Pebble Beach**




**Organ Recital of Works by Johann Sebastian Bach**

**Concerto in C Major, BWV 595**
(after a violin concerto movement by Ernst)

**Aria in F Major, BWV 587**
(after a trio sonata by Couperin)

**Concerto in D Minor, BWV 974**
(after an oboe concerto by Marcello)
- Adagio e spiccato
- Adagio
- Allegro

**Trio in G Major, BWV 586**
(after a trio sonata by Telemann)

**Concerto in C Major, BWV 594**
(after a violin concerto "Grosso Mogul" by Vivaldi)
- [Without tempo indication]
- Recitativo: Adagio
- Allegro

**Trio in C Minor, BWV 585**
(after a trio sonata by Fasch)
- Adagio
- Allegro

**Concerto in G Major, BWV 592**
(after a violin concerto by Ernst)
- Allegro
- Grave
- Presto

**Fugue in C Minor, BWV 574**
(on a theme by Legrenzi)

Andrew Arthur, *organ*

TRANSCRIPTIONS AND INSPIRATIONS SPONSORS
Brigitte Wasserman

## TRANSCRIPTIONS AND INSPIRATIONS Program Notes

The concept of a concerto for a solo instrument without orchestra is relatively unfamiliar to us today, but it was not so unusual in the 18th century. During his early years in court, under the patronage of Johann Ernst III, Duke of Saxe-Weimar, J.S. Bach transcribed numerous instrumental Italian concerti for solo keyboard, most notably those examples by Vivaldi, Corelli, Marcello and Prince Johann Ernst – son of the aforementioned Duke.

As a musician, Prince Johann Ernst was known, during his short life, as a violinist of some repute–sufficiently so as to have inspired Telemann to write for him a set of six sonatas for violin and clavier. But aside from his evident skill in this domain, he also studied composition with Johann Gottfried Walther, organist of the Weimar Stadtkirche and Bach's cousin. When the young Prince died in 1715 at the tender age of nineteen, he left behind nineteen instrumental compositions of which six concertos were published posthumously by Telemann in 1718. The Prince's violin concertos are represented in Bach's organ transcriptions by a single movement **Concerto in C Major, BWV 595**, and the more orthodox three-movement **Concerto in G Major, BWV 592** – both compositions providing evidence of his ability as a composer in a style heavily influenced by Italian fashions.

Of Bach's arrangements of concertos by Vivaldi, six of them were conceived for harpsichord and three for organ. Of the latter, the two most famous are those in A minor, BWV 593, and D minor, BWV 596, both of which originate from Vivaldi's influential Opus 3 publication ***L'estro Armonico*** (the first edition of which was sent to Weimar by Prince Johann Ernst whilst on his travels to Utrecht and Amsterdam between 1711 and 1714). By comparison with these two modern-day concert favorites, the **C Major Concerto, BWV 594** is heard far less frequently in this, its organ transcription. But the original **Violin Concerto in D Major, RV 208 "Grosso Mogul"** on which it is based is an absolute warhorse of the virtuoso violin repertoire – particularly noteworthy for its expressive second movement and the cadenza of epic proportions (Vivaldi's own) in the final *Allegro*.

The **Concerto in D Minor, BWV 974**, is a transcription of Marcello's famous **Oboe Concerto in C Minor**. Its exquisite slow movement is worthy of special mention – not just for the quality of Marcello's own affecting melodic writing, but for the beautiful, intricate ornamentation Bach subsequently added to this version for keyboard; oboists all over the world have frequently "borrowed" these ornaments back for their own concerto performances – often taking the credit for their apparently inspired embellishments...but now you know that they belong to Bach!

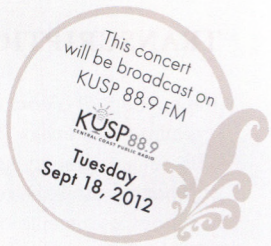
Aside from the concerti, three other of Bach's transcriptions (all trios) for solo organ survive, namely the **Aria in F Major, BWV 587**, from Couperin's ***Les Nations***, the **Trio in G Major, BWV 586**, based upon a simple imitative work by Telemann, and the **Trio in C Minor, BWV 585**, taken from two movements of a sonata by Johann Friedrich Fasch, a well-known contemporary, friend of Telemann and former pupil of the Leipzig Thomasschule. In all three cases, Bach entrusts the two treble lines to separate manuals (each played by one hand), and deploys the bass line to the pedals–an arrangement exploited to perfection elsewhere in his original organ works, namely the chorale-trios and the unparalleled **Six Sonatas for Solo Organ, BWV 525-530.**

The **Fugue in C Minor, BWV 574**, survives in three variants and is the earliest of the works performed here. Whilst it is not a transcription in any sense, its two principal themes nonetheless originate from the (recently identified) work of another Italian composer, Giovanni Legrenzi. As with the **Fugue on a Theme by Corelli, BWV 579**, Bach works the Italianate themes into a fugue (in this case, a double fugue) of considerable proportions. Following the development of the somewhat serious opening theme, the rhythmic vitality of the work increases very naturally at the introduction of the second subject and, in a curiously logical next step, the piece concludes with a virtuoso toccata movement that adopts elements of the *Stylus Phantasticus* of the 17th century North German school.

*–Andrew Arthur*

# WINTERREISE

**July 16 and 23 | 2:30 PM | All Saints' Church, Dolores & Ninth, Carmel**




**Franz Schubert**
(1797-1828)

Transcribed for baritone and strings
by Harold Birston

***Winterreise***

1. Gute Nacht
2. Die Wetterfahne
3. Gefrorne Tränen
4. Erstarrung
5. Der Lindenbaum
6. Wasserflut
7. Auf dem Flusse
8. Rückblick
9. Irrlicht
10. Rast
11. Frühlingstraum
12. Einsamkeit
13. Die Post
14. Der greise Kopf
15. Die Krähe
16. Letzte Hoffnung
17. Im Dorfe
18. Der stürmische Morgen
19. Täuschung
20. Der Wegweiser
21. Das Wirtshaus
22. Mut
23. Die Nebensonnen
24. Der Leiermann

Alexander Dobson, *baritone*
Johanna Novom and Adriane Post, *violins*
Karina Fox, *viola*
Timothy Roberts, *cello*
Derek Weller, *double bass*

WINTERREISE SPONSORS
Dr. & Mrs. James Fraser

## WINTERREISE Program Notes

Near the end of his life, in January 1828, Schubert said to his friend Spaun, "Come to Schober's today. I shall sing you a cycle of frightening songs. I am curious to see what you will all say to them. They have taken more out of me than was ever the case with other songs." He was referring to his settings of the lyric poet Wilhelm Müller's ***Die Winterreise***, which he had come across in the literary journal ***Urania***. This is typical of Schubert's brief life: what would later be a universally acknowledged masterpiece of German Lieder initially attracted scarcely any attention, and was known only to a close circle of friends.

Schubert was already acquainted with and enthusiastic about Müller's work, having set ***Die schöne Müllerin*** a few years earlier. He initially set twelve poems of ***Die Winterreise*** (dropping the article "Die") not knowing that another twelve would subsequently appear with an adjusted order. Therefore, the final order of the verses in the song cycle is Schubert's, not Müller's, and there are a few minor changes in the text.

The history of ***Winterreise*** is surrounded by death. Müller died in September 1827, before Schubert had completed his settings. Ironically, he had dedicated this poetry not to Schubert but to the "master of German song" Carl Maria von Weber, who succumbed to tuberculosis in 1826. Despite failing health, Schubert's output in his final years was miraculous, encompassing masterpieces of orchestral and chamber music in addition to volumes of songs. On his deathbed he corrected proofs of the second half of ***Winterreise*** for publication. The first twelve songs were published in January, 1828, the second a year later.

Müller's story begins at its end: an unnamed protagonist is already on his "winter journey," driven to despair and possible madness by rejection and isolation. He is traveling through a chilling psychological landscape, even openly expressing a longing for death, as in *Der greise Kopf* ("How I shudder at my youth–how far off the grave still is") or *Das Wirtshaus* ("Cruel inn [the graveyard], will you yet turn me away?")

Schubert's structure is varied and subtle. Largely eschewing ordinary strophic form which repeats the music in verses, the songs are mostly through-composed, allowing greater freedom for changes of mood--and mode--in response to the text. Most of the songs are in the minor key, sustaining the dark atmosphere, but they sometimes briefly change to major at moments of nostalgia or dreaming, such as in *Gute nacht* ("The girl spoke of love") or the middle section of *Rückblick* ("How differently you once received me"). In *Rast*, Schubert creates an unstable mood, despite the regular rhythm, by shifting modes back and forth within the same bar. The contrast is clearest in *Frühlingstraum*, ("I dreamt of bright flowers") where a painfully sweet barcarolle is rudely interrupted by the cock's crow and an abrupt return to reality.

The bleak imagery is reinforced in the music. Obvious pictorial references include the barking of dogs in *Im Dorfe*, the rustling triplets introducing *Der Lindenbaum*, and the tremolos of air in *Einsamkeit*. The plodding eighth notes of *Gute Nacht* and *Der Wegweiser* suggest walking, without the confidence of a march. Sometimes the images are mixed, as in *Die Post*, where the rhythms of the post-horn also suggest the wild beating of the heart. In *Die Krähe*, there are no obvious "caws" of the crow, but triplets imply its circling, and when lingering on certain notes, its ominous hovering. Perhaps the most haunting of all is the use of open fifths in *Der Leiermann*. Schubert uses this obvious and potentially trite device for depicting an organ-grinder, but infuses it with a chilling bleakness. In this final song in the cycle of what the composer himself called "gruesome" songs, it has been suggested that Schubert was looking at himself.

Although most often performed in the original setting for voice and piano, there have been several orchestral arrangements made of ***Winterreise*** over the years, including one of *Der Wegweiser* by Anton Webern. Today's performance is a special quintet version of a recent arrangement for string orchestra by Canadian cellist Harold Birston.

*-Allen Whear*

TUESDAY AFTERNOON CHAMBER CONCERTS

# OCCUPY 1720: WAR, DEBT, CORRUPTION, POLITICAL FEUDS, AND A STOCK-MARKET BUBBLE & CRASH

**July 17 and 24 | 1:00 PM | Sunset Theater Foyer, San Carlos & Ninth, Carmel**

**Now Cannon-smoke clouds all the Sky: Or a Decade-long War bankrupts the Nation**

**Jacques de Saint Luc** (Fl. 1690-1715)
The departure of the Fleet
Trumpet Rigadon
The Siege of Gaeta

**Anonymous**
Lewis rails: the raising of two million pounds by the Bank of Great Britain

**St. Luc**
The Arrival of Prince Eugene

**The Economic Consequences of the Peace**

**Anonymous**
Over, over, Hannover over
Mat's Peace

**Credit Restored: the Bank of England and the South Sea Co. are founded**

**Anonymous**
Credit restored : Whigs, Tory, and Jacobite responses

**Henry Purcell** (1659-1695) text by John Gay
In Pimps & Politicians

**Anonymous**
A Satyr on the East India Company

**Stock Bubbles—High Change in Change Alley**

**Broadside**
The Stocks: High Change in Change Alley

**Thomas D'Urfey** (1653-1723)
The Hubble Bubble

**H. Purcell**
Two in One upon a Ground

**George Frideric Handel** (1685-1759)
A Satyr's advice to a Stock-jobber

**Broadside**
In London stands a famous Pile

OCCUPY 1720 SPONSORS
Arnold & Dianne Gazarian

**Interlude: from the Ridiculous to the Sublime**

**Johann Sebastian Bach** (1685-1750)

Suite in A Major, BWV 1025, after Silvious Leopold Weiss (1687-1750)
Sarabande
Courante

**Bust: Give me Liberty or give me Debt**

**Anonymous**

O Cursed Power of Gold
Debtors' welcome to their Brother
Behold a poor dejected wretch

**Daniel Purcell** (1664-1717)

Dialogue between a Town-Sharper and his Hostess

Nell Snaidas, *soprano and four-course guitar*
Geoffrey Silver and David Vanderwal, *tenors*
Edwin Huizinga, *violin*
William Skeen, *viola da gamba and cello*
Daniel Swenberg, *baroque guitar and baroque lute*

## OCCUPY 1720 PROGRAM NOTES

It was a time where two political parties were bent on each other's destruction at any cost. A time of decade-long wars and crippling national debt. A time of politician corruption and bribery, where lobbyists wrote legislation. These wars and power struggles were also fought for business gain- for corporations, for trade, for political favors–at court and in the stock market, eventually sweeping the whole nation into a crazed financial bubble. A time of religious wedge issues, furor over succession to the throne.... Now, imagine Fox News and the Daily Show set to music– Occupy 1720!

By Autumn of 1720, England had experienced one of the most devastating and sudden economic collapses in history–The South Sea Bubble. This was a stock market collapse that outshines ours of 2008. It was one of the first market collapses, leaving an inexperienced and largely financially illiterate public at the mercy of corrupt corporations, implicated politicians, bankers and shady "stock-jobbers" (something between a broker and a con artist).

The South Sea Company was founded in 1711, at the close of the Wars of Spanish Succession. The war was fought over monarchical succession, but also for control over global trade and colonization. The South Sea Company's leaders were creditors to the government and aligned with the Tory party. They offered a financial innovation: converting government debt into tradable stock shares. The leaders had little to no experience trading in the Spanish colonies. The company's profits were largely from stock-trading. In short: market manipulation, insider trading and bribery ensued. The price of shares skyrocketed. The public wanted in. People gave up their jobs and sold their lands and goods to invest, "throwing themselves head-long into the South Sea." The bubble grew. The bubble burst. A government cover-up and investigation commenced....

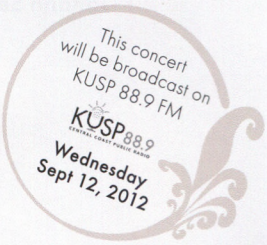
Though English music may be poor in operas and beautiful cantatas, it excels and exceeds all other countries with witty and earthy Broadside ballads. These were songs and texts printed on a broadsheet (newspaper) along with the name of the tune meant to accompany the text. Broadside Ballads were journalistic (telling the latest news), or funny–commenting on life and trades–but above all, they were satirical. An analogy to the Daily Show or the Colbert Report is probably the best way to understand the place and function of these songs in 17-18th century England. The main source from which we have selected this afternoon's songs was d'Urfey's **Pills to Purge Melancholy**–a vast six-volume collection of d'Urfey's work and thousands of anonymous broadside ballads. There were also two volumes of **Pills to Purge State-Melancholy**.

The first half of our program emphasizes a sort of "inside the beltway" partisan game–satirizing and attacking political foes. Songs like "Credit restored" were written by party loyalists–Whigs, Tories and Jacobites. The latter portion of this program is more concerned with portrayals and satires on the quickly changing cultural life of the nation and the news: the role of women and the middle classes, and skepticism and indignation against corruption and cheating.

*-Daniel Swenberg*

# BORROWED BAROQUE: INSPIRING PULCINELLA

**July 17 and 24 | 2:30 PM | All Saints' Church, Dolores & Ninth, Carmel**

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|---|---|
| **Domenico Gallo**<br>(born c. 1730) | **Trio Sonata No. 1 in G Major**<br>Moderato<br>Andantino<br>Presto |
| **Carlo Ignazio Monza**<br>(ca 1680/96?-1739) | **Pièces modernes pour le clavecin**<br>Prelude<br>Courante<br>Air |
| **Alessandro Parisotti**<br>(1853-1913) | ***Se tu m'ami* from *Arie Antiche*** |
| **Giovanni Pergolesi**<br>(1710-1736) | **Sinfonia in F Major for Violoncello and Continuo**<br>Comodo<br>Allegro<br>Adagio<br>Presto |
| **D. Gallo** | **Trio Sonata No. 12 in E Major**<br>Allegro–Adagio<br>Presto |
| **Unico Wilhelm van Wassenaer**<br>(1692-1766) | **Concerto Armonico No. 2 in B-flat Major**<br>Largo andante<br>Da Capella. Presto<br>Largo affetuoso<br>Allegro moderato |
| **G. Pergolesi** | ***Mentre l'erbetta pasce l'agnella* from *Il Flaminio*** |

Thomas Cooley, *tenor*
Cristina Zacharias, Evan Few, Marika Holmqvist and Amelia Roosevelt, *violins*
Meg Eldridge, *viola*
William Skeen, *cello*
Daniel Swenberg, *archlute*
Yuko Tanaka, *harpsichord*

BORROWED BAROQUE: INSPIRING PULCINELLA SPONSORS
Jackie & Mike George

## BORROWED BAROQUE: INSPIRING PULCINELLA Program Notes

In 1919, Igor Stravinsky tried something new, casting 18th-century music with his distinctive harmonies and orchestration, resulting in an entirely original and highly popular modern ballet called **Pulcinella**. The original music was apparently by Giovanni Battista Pergolesi. Stravinsky wrote, "I have always been enchanted by Pergolesi's Neapolitan music, so entirely of the people and yet so exotic in its Spanish nature.... During the following months I gave myself up entirely to **Pulcinella**, and the work filled me with joy. The material I had at my disposal – numerous fragments and shreds of compositions either unfinished or merely outlined, which by good fortune had eluded filtering editors – made me appreciate more and more the true nature of Pergolesi while discerning ever more clearly the closeness of my mental and, so to speak, sensory kinship with him."

As it turns out, "filtering editors" have determined that most of this music was not actually by Pergolesi, but by others with forgotten names such as Wassenaer and Gallo. Today's program does not attempt to present every baroque work which found its way into Stravinsky's ballet, but merely to provide an entertaining sample of these pieces in their more or less original settings, and to remember some diverse composers, all of whom would be surprised to learn that their legacies are now inextricably linked to both Pergolesi and Stravinsky.

In 1780, a London publisher produced a set of trio sonatas by "Pergolese" (sic), claiming that "manuscripts of these sonatas were procured by a curious Gentleman of Fortune during his travels in Italy." They are now known to have been written by a Venetian composer of a later generation named Domenico Gallo, but in hindsight it is understandable, given Pergolesi's universal popularity, why so much that he did not actually write was attributed to him for quick sales. Several movements from Gallo's trio sonatas are quoted in **Pulcinella**. The opening movement of **Sonata No. 1** became the *Ouverture*, and thanks to Stravinsky's treatment, one of the most recognized themes in the classical canon. The *Presto* to **Sonata No. 12 in E Major** serves the same function in the ballet, brilliantly set with driving repetitions.

***Pieces modernes pour le clavecin***, included in another 18th-century English publication, **Eight Lessons for the Harpsichord**, were attributed to Pergolesi for over two centuries. Only recently have manuscripts come to light revealing the true author to be Carlo Monza, a Milanese opera composer. Stravinsky used three of Monza's pieces in his ballet, notably the catchy *Air* that concludes this set in a spritely arrangement featuring the trumpet.

The Italian composer and editor Alessandro Parisotti published a widely used volume of songs called ***Arie Antiche*** (ancient arias), purportedly an anthology of classical works by the masters. One of its best known titles, popular to this day, is *Se tu m'ami* (If you love me). This so-called Pergolesi piece was actually composed by Parisotti himself–an outright fabrication rather than another misattribution. Stravinsky includes it in the ballet but not in the orchestral suite. Unlike other music in Pulcinella, the mellifluous **Sinfonia for Violoncello** is genuine Pergolesi. In 1734, he entered the service of the Duke of Maddalonis, an amateur cellist, in Naples. It is likely that he wrote this work for his new employer. For Pulcinella, Stravinsky selected the presto movement and gave it a rather comical treatment featuring the trombone and double bass.

The *Concerti Harmonici* have an interesting history. The 1740 publication carries a dedication to one Graff Bentinck by Carlo Ricciotti on behalf of a "distinguished gentleman." A subsequent English edition attributes them to Ricciotti. In the early 20th century the Library of Congress attributed them to Pergolesi. So they have been performed, recorded, and re-published as Ricciotti, Pergolesi, and several others. But who really wrote them? In 1979, some music manuscripts were discovered in a castle in the Netherlands, including an autograph of six *Concerti Harmonici* by Count Unico Wilhelm van Wassenaer, a Dutch nobleman and diplomat. Music history has many examples of aristocratic composers (King Frederick the Great, Archduke Rudolph, Prince Louis Ferdinand, Count Basie [just kidding!]) but apparently because of his modesty and social status Wassenaer, the "distinguished gentleman," chose to remain anonymous. The final movement of **Concerto No. 2** was jazzed up by Stravinsky, who turned it into a Tarantella.

Pergolesi's last opera, ***Il Flaminio***, was premiered in 1735 in Naples. The aria *Mentre l'erbetta pasce l'agnella*, about a shepherdess and her little lamb, is sung in Stravinsky's ballet, but in the orchestral suite is played plaintively by the oboe just after the *Ouverture*.

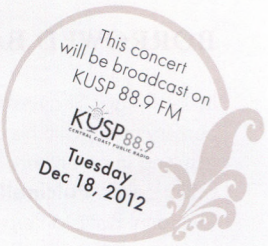
*Now that your ears have been refreshed,* do come on Friday evening (Music of Dance) and hear many of these tunes again, brought to life with Stravinsky's astringent harmonies and jazzy rhythms.

*– Allen Whear*

WEDNESDAY AFTERNOON CHAMBER CONCERTS

# DUELING MANDOLINS

**July 18 and 25 | 2:30 PM | All Saints' Church, Dolores & Ninth, Carmel**

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|---|---|
| **Zequinho de Abreu** (1880-1935) | **Nao me Toques** |
| **Raffaele Calace** (1863-1934) | **Duetto II: Marziale Allegretto** |
| **Johann Sebastian Bach** (1685-1750) (Mandocello accompaniment by Mike Marshall) | ***Giga* from Violin Partita No. 2 in D Minor, BWV 1004**<br>***Allegro assai* from Violin Sonato No. 3 in C Major, BWV 1005** |
| **José Antonio Zambrano** (born 1965) | **Suite Venezolana**<br>Fiesta Criolla (Joropo)<br>Tonada (Andante Apassionato)<br>El Morenito (Cancion de Cuna)<br>Las Marisposas del Bosque (Amoroso)<br>Fiesta Criolla (reprise) |
| **Carl Friedrich Abel** (1723-1787) | **Fantasia in D Minor** |
| **J.S. Bach** | **Selections from Two-Part Inventions** |
| **Bill Monroe** (1911- 1996) | **Bluegrass Medley** |
| **Mike Marshall** (b. 1957) | **Borealis** |

Caterina Lichtenberg and Mike Marshall, *mandolins*

DUELING MANDOLINS SPONSORS

Barbara & Larry Sonsini

## DUELING MANDOLINS Program Notes

***Nao me Toques*** (Don't Touch Me) by Zequinho de Abreu comes from the Brazilian mandolin tradition of *choro* music (a type of urban, or street, instrumental ensemble music). This style dates to the late 19th century when the first European musicians were mixing their classical music forms with the African rhythms of Brazil. The composer also penned the famous Carmen Miranda hit *Tico-tico no fubá*.

The Neapolitan Raffaele Calace was one of the greatest mandolin virtuosos of all time. He toured Europe and Japan in the 19th century and was also a builder of mandolins, which his descendants still produce today. He made it his life's work to give the mandolin a full and honorable place in music, and his six-volume method as well as his twelve solo preludes for mandolin certainly do that. This charming *Marziale* is from his collected works for mandolin duo.

J.S. Bach left us a bounty of riches to study and enjoy that sometimes seems too vast to fully understand. One of his finest creations is his collection of works for solo violin, which never appeared in print during his lifetime. The *Giga* in D minor, which also contains the famous *Chaconne Allegro assai,* is the final movement from **Sonata No. 3 in C Major**. In both works, Mike has created his own counterpoint on mandocello to accompany the violin part.

Jose Zambrano studied mandolin at the University of Cologne at the same time as Caterina. While there, he composed this duet for two mandolins, which incorporates the classical mandolin techniques taught there as well as the dance rhythms from his native Venezuela.

Bach wrote the **Two-Part Inventions** as a gift to his sons while they were studying counterpoint with him. The works begin with a simple exposition, a longer development and sometimes a short recapitulation. In their arrangements, Mike is playing the left hand of the piano part on his mandocello while Caterina is playing the right hand of the piano part on her mandolin.

*-Mike Marshall*

Carl Friedrich Abel was born in Cöthen, where his father, an esteemed viola da gamba player, was a member of the court orchestra that eventually came under the leadership of J.S. Bach. The younger Abel became a virtuoso on the gamba in his own right and maintained contact with the Bach family while attaining a series of important posts.

In 1758, he settled in London, where he gave his first public concert just days before the death of Handel. With Johann Christian Bach he initiated the renowned Bach-Abel concerts, which prevailed in London for sixteen seasons. Along with Bach, he mentored an eight-year-old Mozart during the latter's first visit to England. Most of Abel's compositions are instrumental, spanning the late baroque and formative classical styles, and include orchestral and chamber music and numerous works for solo gamba. Abel is considered the last great exponent of that instrument in the 18th century; its popularity had been in decline in his final decades. His London obituary even stated that in recent times, "his favourite instrument was not in general use, and would probably die with him."

Bill Monroe was born in Kentucky to a musical family and was playing guitar with family members and others in bands such as the Monroe Brothers from an early age. In 1938, he formed the Blue Grass Boys in honor of his home state. By now he was playing mandolin and singing, as well as writing songs such as "Moon of Kentucky." During the 1940s his group achieved national fame through radio broadcasts from the Grand Ole Opry. It is largely due to Bill Monroe that this beloved form of American music is now known as bluegrass.

*-Allen Whear*

During a trip to Alaska, I had my failed attempt at viewing the Aurora Borealis. Instead of brooding on unfortunate luck, I decided to write a piece about it. The odd meters and frequent shift in moods should give a sense of the whirling and swirling of these colorful gases as they display their beauty.

*-Mike Marshall*

WEDNESDAY TWILIGHT CHAMBER CONCERT

# TWILIGHT TRIOS

**July 18 | 5:00 pm | Church in the Forest, 3152 Forest Lake Road, Pebble Beach**

**Arcangelo Corelli**
(1653-1713)

**Trio Sonata in C Minor, Op. 4, No. 11**
Preludio: Largo
Corrente: Allegro
Allemanda: Allegro

**George Frideric Handel**
(1685-1759)

**Trio Sonata in B Minor, Op. 2, No. 1**
Andante
Allegro
Largo
Allegro

**G.F. Handel**

**Sonata in E Minor for Flute and Continuo**
Largo
Allegro
Largo
Minuet

**Johann Sebastian Bach**
(1685-1750)

**Trio Sonata in G Major, BWV 1038**
Largo
Vivace
Adagio
Presto

**Corelli**

**Trio Sonata in A Major, Op. 3, No. 12**
Grave–Allegro
Vivace
Allegro
Allegro
Allegro

Janet See, *baroque flute*
Peter Hanson and Cristina Zacharias, *violins*
Andrew Arthur, *harpsichord*
Daniel Swenberg, *archlute*

TWILIGHT TRIOS SPONSORS
Monterey Institute of International Studies; Dr. Patrick & Annette Welton, Welton Family Foundation

## TWILIGHT TRIOS Program Notes

Corelli was born near Ravenna and studied in Bologna (which earned him the nickname *Il Bolognese*), but it was in Rome where he established himself and prospered as a violinist and composer. Through his violin playing, directorial leadership and composing, he raised the standard of performance and crystallized the Italian Baroque instrumental style, which had been developing throughout the 17th century, with particular emphasis on the violin. In his chosen genres–the solo sonata, trio sonata, and concerto grosso, published between 1681 and 1714–he had the most widespread and lasting influence of anyone on any art form of the time.

Corelli's trio sonatas are always divided between two types: *sonata da camera* (chamber), which incorporated dance forms, and *sonata da chiesa* (church), with its emphasis on contrapuntal interplay between the voices. Framing this afternoon's program are examples of each type. Among Corelli's illustrious patrons was Cardinal Ottoboni, nephew of Pope Alexander, in whose opulent palace Corelli lived for two decades. Corelli dedicated his Opus 4 sonatas of 1694 to Ottoboni. The **Trio in C Minor** begins with a stately *Preludio* full of rich harmonic suspensions–where tension is created by delaying resolution of a dissonant chord, a Corelli trademark–followed by Italian versions of the courante and allemande. Corelli's Opus 3 sonatas, dedicated to the Duke of Modena, are of the chamber variety and more virtuosic in character. The two violins play off each other in the manner of a concerto, either with the bass sustaining a pedal note or joining in the fray. Small wonder that Geminiani saw fit to arrange several of these sonatas for orchestra.

Handel's sonatas appeared in collections compiled by London publisher John Walsh, and so works within a particular opus might date from a wide range of times or have been arranged from many diverse original sources. The **Trio Sonatas, Op. 2** were published in 1733 as *Nine Sonatas or Trios for Two Violins, Flutes, or Hoboys with a Thorough Bass for the Harpsichord*. They follow the four-movement Corellian *sonata da chiesa* form. Handel's **Sonata for Flute in E Minor, HWV 375**, is sometimes called the "Halle Sonata No. 2" and was also published by Walsh in London. Like many of Handel's trios, it seems to have been compiled from different works. Two of its movements correspond to an oboe sonata in C minor. Corelli's influence on Handel was inevitable, despite the differences in their temperaments. A contemporary anecdote describes Handel's frustration with Corelli's timidity in rehearsal in Rome. Handel snatched the violin from the former's hands and hastily demonstrated how his passages should be played. The modest Corelli replied, *"Ma, caro Sassone*...But, dear Saxon, this music is in the French style which I do not understand."

Despite the apparent popularity of the trio sonata and of the transverse flute in Germany, there are relatively few such works by Bach. He was familiar with Corelli's work from an early age. Besides the inevitable stylistic influence, there is concrete proof in the form of an organ fugue on a theme of Corelli, **BWV 579**, based on a movement of the latter's **Trio Sonata in B Minor, Op. 3, No. 4**. Bach elaborates on and nearly triples the length of Corelli's original 39 bars. This gives a clue as to how different Bach's **Trio Sonata, BWV 1038** sounds next to one by Corelli. His counterpoint is far more complex and his phrase lengths more varied, but this more learned approach never inhibits the emotional effect. This piece was constructed by one of Bach's pupils or sons as a trio on the bass line of the **Sonata for Violin and Continuo, BWV 1021**, originally composed in Cöthen in or before 1720.

*–Allen Whear*

THURSDAY AFTERNOON CHAMBER CONCERT

# SONGS OF THE SPIRIT

**July 19 and 26 | 2:30 PM | All Saints' Church, Dolores & Ninth, Carmel**

**Aaron Copland**
(1900-1990)

**Twelve Poems of Emily Dickinson**

Nature, the Gentlest Mother
There Came a Wind Like a Bugle
Why Do They Shut Me Out of Heaven?
The World Feels Dusty
Heart, We Will Forget Him
Dear March, Come In
Sleep is Supposed to Be
When They Come Back
I Felt a Funeral in my Brain
I've Heard an Organ Talk Sometimes
Going to Heaven!
The Chariot

Clara Rottsolk, *soprano*

**Samuel Barber**
(1910-1981)

**Hermit songs**

At St. Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Kathleen Flynn, *soprano*

**Ralph Vaughan Williams**
(1872-1958)

**Five Mystical Songs**

Easter
I got me flowers
Love bade me welcome
The Call
Antiphon

Charles Wesley Evans, *baritone*

Kathleen Flynn and Clara Rottsolk, *sopranos*
Charles Wesley Evans, *baritone*
Holly Chatham, *piano*
Assisted by Andrew Megill, *host*

SONGS OF THE SPIRIT SPONSORS
David & Julie Nee

## SONGS OF THE SPIRIT Program Notes

Aaron Copland was the most influential American composer of the mid-twentieth century, and his **Twelve Poems of Emily Dickinson** is one of the most loved and celebrated American works for solo voice and piano. Copland discovered the poetry of Emily Dickinson in 1949. He was attracted to her work because "there was something about her personality and use of language that was fresh, precise, utterly unique - and very American." He wrote, "The poems center about no single theme, but they treat subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related thematically, the sixth and eighth. Nonetheless, it is my hope that, in seeking a musical counterpoint for the unique personality of the poet, I have given the songs, taken together, the aspect of a song cycle."

The Dickinson songs mark a turning point in Copland's compositional output as he moved away from the public statements of his previous music towards more private utterances (and what better guide into a rich inner life; as Copland scholar Helen Didrikson has written, "Can one think of anyone who did less with her *outer* life than Emily Dickinson?") The songs portray various dualities. In the first songs, nature is depicted first as "the gentlest mother" and then as a destructive, malevolent force. The cycle also dramatizes the poet's struggle between faith and despair, and captures Dickinson's fascinating and unique combination of sophistication and innocence.

Samuel Barber knew he was called to be a composer quite early. At the age of nine he wrote the following letter: "Dear Mother: I have written this to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with I was not meant to be an athlet [*sic*]. I was meant to be a composer, and will be I'm sure. I'll ask you one more thing. – Don't ask me to try to forget this unpleasant thing and go play football."

In 1953, Barber composed **Hermit Songs**, "settings of anonymous Irish texts of the 8-13th centuries written by monks and scholars often on the margins of manuscripts they were copying or illuminating - perhaps not always meant to be seen by their Father Superiors. They are small poems, thoughts or observations, some very short, and speak in straightforward, droll and often surprisingly modern terms of the simple life these men led, close to nature, to animals and to God." Some of the translations were made for Barber by W.H. Auden and Chester Kallman; others come from four other sources and translators.

Although the poets were all monks, the cycle is not primarily austere in its impression, and the topics discussed include not only service to God and the life of a hermit, but also a heaven with a grand feast (including a "great lake of beer"), human faithlessness (in "Church Bell at Night"), and even promiscuity. The cycle was premiered in 1953 by soprano Leontyne Price with the composer at the piano and has since become one of the most performed and loved American song-cycles .

Vaughan Williams completed the **Five Mystical Songs** in 1911, settings of poems by the early 17th century poet George Herbert. All of Herbert's poems are religious and characterized by an incandescent fervor to be united with the divine.

Vaughan Williams originally composed the work for baritone solo, chorus and orchestra, although he did write a reduction that allows the work to be performed by solo voice and piano. The first song, entitled "Easter," uses music as a metaphor for the experience of Christ's resurrection and is set in the characteristic style of Vaughan Williams' early style, generously melodic and highly romantic. (Michael Kennedy writes that "it is a remarkable feature of this cycle that the religious sentiments are expressed in music of much romantic ardour which does not seem at odds with the text.")

The next two songs are characterized by the elasticity of rhythm for which Vaughan Williams is famous, a flexibility that is reflected in the plainchant quotation *O sacrum convivium* (O sacred feast) in "Love bade me welcome" (at the text "so I did sit and eat"). Vaughan Williams believed that the melismas of chant were "not ornamental flourishes but the natural outpouring of people when their 'mystical' emotions found no outlet in words alone."

The fourth song, "The Call," has become so popular it has entered modern hymnals and is characteristic of the mature composer in its modality and use of parallel triads. The work ends with an energetic *moto perpetuo* with bell-like music of joyful exuberance.

*-Andrew Megill*

# TWILIGHT BACH

**July 19 and 26 | 5:00 PM | San Carlos Cathedral, 500 Church Street, Monterey**

Andrew Arthur, *director*

**Johann Sebastian Bach**
(1685-1750)

**Orchestral Suite No. 1 in C Major, BWV 1066**
- Ouverture
- Courante
- Gavotte
- Forlane
- Menuet
- Bourrée
- Passepied

**Henry Purcell**
(1659-1695)

**Three songs**
- Music for a while
- The Plaint (from *The Fairy Queen*)
- Here the deities approve (from *Welcome to all the Pleasures*)

Robin Blaze, *countertenor*

**J.S. Bach**

**Brandenburg Concerto No. 5 in D Major, BWV 1050**
- Allegro
- Affetuoso
- Allegro

Robin Carlson Peery, *flute;* Emlyn Ngai, *violin;* Andrew Arthur, *harpsichord*

Robin Carlson Peery, *flute*
Roger Cole and Ellen Sherman, *oboes*
David Granger, *bassoon*
Emlyn Ngai and Gabrielle Wunsch, violins
Sarah Darling, *viola*
Margaret Jordan-Gay, *cello*
Jordan Frazier, *double bass*
Andrew Arthur, *harpsichord*

TWILIGHT BACH SPONSORS
Santa Barbara Bank & Trust, Jack & Camie Eugster

## TWILIGHT BACH Program Notes

For notes on Bach's **Orchestral Suite No. 1 in C Major, BWV 1066**, see p. 116.

**Music for a While** first appeared as part of the incidental music Purcell contributed in 1692 to Dryden's adaptation of ***Oedipus***. In that story the song was meant to distract Alecto, one of the Three Furies, so King Laius could free himself from hell and declare his daughter's innocence–and Oedipus' guilt–of his murder. Alecto, sporting snakes for hair like Medusa's and eyes that dripped blood, was responsible for punishing murderers of parents. The gory atmosphere is enhanced by Purcell's wildly chromatic ground bass that strays harmonically in response to the text. The otherwise melismatic vocal line has telling gaps when the snakes "drop, drop" from her head.

Purcell's semi-opera The Fairy Queen (1692), is loosely based on Shakespeare's **A Midsummer Night's Dream**. *The Plaint,* or *O let me weep,* is sung by the character Titania. As in Purcell's own "Dido's Lament," a slowly descending, chromatically inflected ground bass provides the framework for this continuously developing dirge. Harmonic shifts and controlled use of dissonance convey a range of affects from quiet despair to anger without changing tempo. The violin acts as a kind of Greek chorus: reflecting, providing commentary, and developing the emotions expressed by the voice.

On a more cheerful note, "Here the Deities Approve" comes from Purcell's ode, Welcome to all the Pleasures, from 1683. This ode was written for Saint Cecilia's Day, part of an ongoing English tradition of honoring the patron saint of music, and thus the power of music itself. This song emerged as the most popular piece in the ode and was later published as "A New Ground" in the second part of Music's Hand-Maid. A beautifully shaped ground bass (more stable than the previous example) underlies the structure of the song, with brief commentary by the strings.

In 1719, during his tenure as Kapellmeister in Cöthen, Bach journeyed to Berlin to supervise the purchase of a new harpsichord. There he made the acquaintance of Christian Ludwig, Margrave of Brandenburg, who was the uncle of the king and a patron of the arts who retained his own *collegium musicum*. Roughly two years later, Bach sent him an apparently unsolicited manuscript for "Six Concerts à plusieurs instruments" with a modest dedication. It may be that Bach was making an indirect appeal for employment, since his situation in Cöthen was becoming less than ideal. It is not known if the Margrave ever made use of his found treasure. Bach had made a thorough study of Italian concertos, making transcriptions of works by Vivaldi, Marcello and others (some excellent examples of this process can be heard in the Monday Organ Recital). In most cases, these works were primarily for single or multiple string soloists, or for various solo winds. The diverse and unprecedented instrumentation of the Brandenburg concertos shows a willingness to experiment with novel combinations. (For another example, **Concerto No. 3**, for nine strings and continuo, is being performed on Monday nights.) Although primarily a concerto grosso with flute, violin and harpsichord forming the solo group, **Concerto No. 5** features a variety of textures.

The first movement has the most extended orchestral passages, and the solo group appears alternately alone and with orchestral accompaniment, which is played *pianissimo*. The harpsichord plays the dual role of continuo and solo instrument, and it becomes more prominent and virtuosic as the movement progresses. Then it takes flight with a stunning solo, a cadenza in all but name. It is as if we are witnessing the birth of the solo harpsichord concerto, a form close to Bach's heart, especially in later years when his sons were performing. The *Affetuoso* in B minor involves only the solo group, but its overall form replicates concerto principles: phrases marked *forte* in the flute and violin parts are accompanied by the harpsichord with a figured bass, but phrases marked *piano* involve the right hand of the harpsichord on equal terms with the other treble instruments. In the concluding *Allegro*, the playful gigue-like rhythms make it easy to overlook the contrapuntal complexities and formal innovations that enrich this movement. Elements of the ritornello concerto, rondo and fugue are all at play in this exuberant finale.

*–Allen Whear*

FRIDAY MORNING CHAMBER CONCERTS

# WOMEN ON THE VERGE

**July 20 and 27 | 11:00 AM | Wave Street Studios, 774 Wave Street, Monterey**

| | |
|---|---|
| **Santiago de Murcia** (1673-1739) | **Passacalle** |
| **Henry du Bailly** (Fl. 1630) | **Yo soy la Locura** |
| **Santiago de Murcia** (1673-1739) | **Los Impossibilos** |
| **José Marín** (c. 1619-1699) | **Tortolilla**<br>**No se yo como es** |
| **Jean Baptiste Lully** (1632-1687) | **Entrée d'Espagnols**<br>**Sé que me meuro** |
| **Luigi Rossi** (1597-1653) | **Ai sospiri**<br>**Gelosia** |
| **Virgilio Mazzochi** (1597-1646) | **Sdegno campion audace** |
| **Claudio Monteverdi** (1567-1643) | **Lamento d'Arianna** |
| **Santiago de Murcia** (1673-1739) | **Jacaras & Jota** |
| **Fernando Sor** (1778-1839) | **El que quisiera amando**<br>**Las mujeres y cuerdas**<br>**Cuando de ti me aparto** |
| **Luigi Rossi** | **Pene, pene, chi vuol pene?** |

Clara Rottsolk, Virginia Warnken and Angelique Zuluaga, *sopranos*
Nell Snaidas, *soprano and four-course guitar*
Daniel Swenberg, *theorbo and baroque guitar*

WOMEN ON THE VERGE SPONSORS
Bob & Leslie Mulford

## WOMEN ON THE VERGE Program Notes

"I am madness, who alone infuses the world with pleasure. All serve me, but no one believes himself mad." – Bailly, *La Locura*

While our program lacks the madcap farce of the famed Almodovar film, we do get a passionate tour through a variety of love-induced folly and a couple nervous breakdowns, as well.... Our program combines a variety of 17th- and 18th-century Spanish and Italian music for one, two and three sopranos. Psychological states and the songs start innocently enough–with first love and the confusion and flood of chemicals and hormones that entails. The songs of Marín are set for baroque guitar and voice, not in the usual basso-continuo manner, rather with fully realized guitar parts.

Things quickly go downhill with ***Gelosia***, ***Sdegno***, and the ***Lamento d'Arianna***: attempts to keep toxic jealousy in check fail. This is followed by a celebration of disdain and giving in to anger. Arianna's Lament is the only part of Monteverdi's opera *Arianna* of 1608 that survives. It was a huge hit and was copied in dozens of manuscripts (a young Luigi Rossi copied it). It established the lament and mad scene as a powerful and standard opera device. It is a complex psychological work. Arianna laments being abandoned by Theseus after she sacrificed her family to be with him. She weeps for him and fears for herself, amidst the wild animals, with no one to help her. She curses him, then herself. It is a manic and powerfully beautiful scene. (Here in wine country, however, we can take comfort in the fact that she is later rescued by and then marries Dionysus–the god of wine).

Santiago de Murcia's guitar music was published in Spain, where he was the guitarist to the queen. It has also been found in unique manuscripts in Mexico and recently in Chile. Perhaps he moved to New Spain at the end of his career. His music is of the highest quality, whether in the traditional Spanish *passacalles* and dances, or with his Italian sonatas or French dances.

Fernando Sor composed and arranged traditional Spanish *Seguidillas*. These are delightful and pithy little songs. Here, we are advised to be careful in love and mindful of the tensions we keep women and guitar strings under.

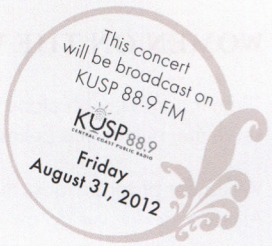
We conclude with Rossi's fun trio. The three sopranos turn salesmen.

*-Daniel Swenberg*

FRIDAY AFTERNOON CHAMBER CONCERTS

# ITALIAN SEASONING

**July 20 and 27 | 2:30 PM | All Saints' Church, Dolores & Ninth, Carmel**




**Franz Josef Haydn** (1732-1809)

**Quartet in F Minor, Op. 20, No. 5**
- Allegro moderato
- Minuetto
- Adagio
- Finale. Fuga a due soggetti

**Luigi Boccherini** (1743-1805)

**Quintet in F Major, Op. 39, No. 2**
- Allegro vivo, ma non presto
- Adagio ma non tanto
- Menuetto
- Finale. Allegro vivo ma non presto

**Gioachino Rossini** (1792-1868)

**Sonata a quattro No. 3 in C Major**
- Allegro
- Andante
- Moderato

Cynthia Roberts and Patricia Ahern, *violins*
Patrick G. Jordan, *viola*
Allen Whear, *cello*
Jordan Frazier, *double bass*

ITALIAN SEASONING SPONSORS
John & Marcia Price Family Foundation

## ITALIAN SEASONING Program Notes

Haydn's six String Quartets, Op. 20, completed in 1772, were a milestone in his output and in the history of the string quartet. They offered many novelties–the fruit of ten years of experience in the genre–including mastery of the *concertante* principle (each instrument equally involved), continued innovation and experimentation in sonata form, and the use of complex counterpoint: three of the six quartets end with fugues. Of these influential works Donald Tovey wrote, "There is no single opus...in the history of instrumental music which has achieved so much and has achieved it so quietly."

The fifth quartet of Op. 20 (actually the first to be written) is in the unusually dramatic key of F minor. The first movement, which Tovey described as "the most nearly tragic work Haydn ever wrote," contains a level of pathos sustained in the minuet and even affecting the fugal finale. An Italian influence shines through in the *Adagio*, a *siciliana* in all but name, with its lilting warmth and pastoral mood. The first violin presents the song-like theme before passing it to the second and taking flight in lovely arabesques. Halfway through the movement, a curious moment occurs when the first violin, getting ever more rhapsodic, appears to lag behind the ensemble's harmonic changes. Haydn's marking, *per figuram retardationis*, confirms that this conflict is intentional. The finale is in a strict fugal style with two main subjects (*a due soggetti*), which Haydn directs to be played quietly (*sotto voce*), despite its growing complexity. The exception to this is a *fortissimo* outburst near the end when the first violin and cello play in close canon.

Boccherini was a native of Lucca who traveled widely in Europe before settling in Spain, first serving Charles III and then his brother, Infante Don Luis. Beginning in 1771, he wrote quintets for two cellos, a genre that evolved out of the circumstances of his being a court composer and cellist alongside a resident string quartet. Of 125 or so of these quintets, three are with the double bass, not the cello, as the "fifth wheel" in the ensemble. These splendid pieces were dedicated to the Duchess of Osuna in 1787, who was fortunate around this time not only to be associated with Boccherini, but to be immortalized in portraits by Goya. It is presumed that she had an excellent bass player in her entourage. Compare the lyrical melancholy of Boccherini's *Adagio* to the music of Haydn in the same key that you have just heard. The pizzicato accompaniment adds a decidedly Spanish accent to this Italian's music.

Rossini enjoyed a meteoric rise as an opera composer, achieving unprecedented fame and wealth at an early age: *The Barber of Seville* took Europe by storm before his 24th birthday. Then in his early thirties he abruptly went into retirement, holding court at soirees and enjoying gourmet food. If he composed at all over the next four decades, it was mainly miniature piano pieces and chamber music for private consumption, which he dubbed *Sins of Old Age*.

What concerns us today are not Rossini's *Sins of Old Age* but maybe what we could call "indiscretions of youth." At the tender age of twelve, circumstances and precocity conspired to produce the six *Sonate a quattro*, for two violins, cello and double bass. As Rossini later recalled with typical humor:

> *Six horrendous sonatas composed by me at the country home (near Ravenna) of my friend and patron Agostino Triossi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin) first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish.*

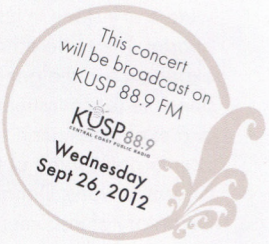
Some time later, five of the sonatas were published in arrangements for a standard string quartet. Sonata No. 3 in C major was left out, possibly because of the buoyant *buffo* character of the double bass part that would not survive conformity. All three of the movements are loaded with the wit, lyricism and theatricality that point to Rossini's glorious future. If we are to believe Beethoven's remark that "Rossini would have become a great composer if his teacher had frequently applied some blows *ad posteriora*," we are very fortunate that this did not happen before he wrote his charming sonatas.

*-Allen Whear*

SATURDAY MORNING CHAMBER CONCERTS

# VIENNESE MATINÉE CONCERTANTE

**July 21 and 28 | 11:00 AM | Sunset Theater, San Carlos & Ninth, Carmel**




**Leopold Mozart**
(1719-1787)

**Concerto for Horn in D Major (1755)**
Allegro moderato
Menuet
Andante
Allegro

Christopher Cooper, *French horn*

**Wolfgang Amadeus Mozart**
(1756-1791)

**Symphony No. 14 in A Major, K. 114**
Allegro moderato
Andante
Menuetto
Molto allegro

**Concerto in F Major for Oboe, K. 293**
Allegro (unfinished)

**Concerto in C Major for Oboe, K. 314**
Rondo

Roger Cole, *oboe*

**Serenade in D Major, K. 250, "Haffner"**
Andante
Minuet
Rondo

Robin Carlson Peery and Dawn Loree Walker, *flutes*
Roger Cole, Ellen Sherman and Neil Tatman, *oboes*
David Granger and Britt Hebert, *bassoons*
Christopher Cooper and Loren Tayerle, *French horns*
Emlyn Ngai, Naomi Guy, Elizabeth Stoppels Girko and Ann Kaefer Duggan, *violins*
Nancy Lochner, *viola*
Paul Rhodes, *cello*
Bruce Moyer, *double bass*

VIENNESE MATINÉE CONCERTANTE SPONSORS
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## VIENNESE MATINÉE CONCERTANTE Program Notes

Leopold Mozart is remembered for being the father and teacher of Wolfgang, for his influential violin treatise, and as a composer–in that order. But he was an accomplished and prolific composer in his own right: his catalogue includes an impressive number of masses, oratorios, symphonies and serenades, most of which are regrettably lost. This is ironic, considering the great care he took to preserve his son's manuscripts.

Only a handful of father Mozart's works are performed in modern times, many of them novelty pieces such as the **Sleighride** and **Toy Symphony** (both of which have been heard on this program in previous festivals.) A few of his concertos have found their niche in the repertoire–including at least one each for trumpet, trombone and horn–and demonstrate his breadth of knowledge concerning instruments besides his own violin. The **Horn Concerto in D Major** utilizes the instrument brilliantly, including a virtuosic opening *Allegro*, a lyrical slow movement wherein the horn blends beautifully with the strings, and a rollicking finale in the hunting mode so often associated with this instrument.

The works of Wolfgang Amadeus Mozart presented today were all written by the age of twenty. Up until this time he was taught primarily by his father, with whom he traveled for years throughout Europe (along with his sister Nannerl and often also with his mother). All of the earlier works bear evidence of his father's guidance, with numerous emendations and corrections in the manuscripts. It was not until some years later–with Wolfgang's marriage to Constanze Weber and his decision to settle as a freelance musician in Vienna, both decisions disapproved of by the father–that the relationship became strained.

Mozart's fourteenth symphony was completed in Salzburg in December 1771, between his second and third Italian journeys. His very first symphonies had been modeled after those of Johann Christoph Bach and Abel, very much in the Italian style and hard to distinguish from those of his mentors. This work shows evidence of Mozart's increasing originality and, despite renewed exposure to Italian trends, a tendency towards a more Germanic style. Here the winds are more prevalent than the usual symphonic treatment of the period, and flutes are used instead of oboes in most of the movements, complimenting the high horn parts and creating an unusual color palette. There are four movements instead of the traditional three, another characteristic of the Viennese symphonic style that would be standard practice in due time.

Mozart's concertos for winds all seem to be tied to a particular performer. It was Giuseppe Ferlandis, the principal player in Salzburg, who inspired his single completed oboe concerto in 1772. The following year, Mozart presented the work to the outstanding Mannheim oboist Friedrich Ramm, whose reaction was "crazy with delight," according to Wolfgang. The amiable *Rondo* from this concerto has a theme resembling an aria in the soon to be composed **Abduction from the Seraglio**. But before hearing the Rondo, there is another, unfinished oboe concerto in F Major–which never got beyond the sketch stage–to consider. Although it is common enough practice for modern musicologists to reconstruct or complete such works for performance, it is presented today exactly as Mozart left it. No one could accuse him of writing "too many notes" this time.

In July, 1776 (an otherwise uneventful month!) Mozart fulfilled a commission to write a serenade for the wedding of a Mr. Spath and Elizabeth Haffner. The resulting work is considered a high point in young Mozart's orchestral writing up to this point. Serenades of the period were typically multi-movement affairs, and in its entirety the **"Haffner" Serenade** is comprised of nine, its outer movements adorned with festive trumpets and timpani. In the middle of the larger work lie three movements that constitute a kind of mini-concerto for violin: an *Andante*, sweet as a summer night, a *Minuet* with trio consisting of solo violin accompanied by winds, and a cheerful *Rondo*. This effervescent movement became famous in more recent times in an arrangement by Fritz Kreisler for violin and piano. But for today imagine it in its original setting, perhaps with twenty-year-old Mozart himself at the helm.

*–Allen Whear*

SATURDAY TWILIGHT CHAMBER CONCERT

# YOUTH CHORUS – PICCOLO MONDO

**July 21 | 4:00 PM | All Saints' Church, Dolores & Ninth, Carmel**

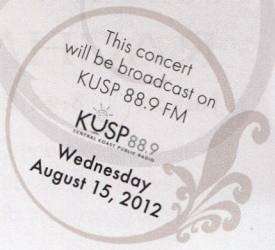
Festival Youth Chorus
John Koza, *director*

| | |
|---|---|
| **Stephen Leek** (b. 1959) | **Tunggare (Australia)** |
| **Paul F. Page** | **Donde Hay (Spain)** |
| **Ernani Aguiar** (b. 1950) | **Salmo 150 (Brazil)** |
| **Isaye Barnwell** (b. 1947) | **Wanting Memories (US)** |
| **Ernst Toch** (1887-1964) | **Geographical Fugue (The World)** |
| **Barnes/Egan** | **The Last Leviathan (United Kingdom)** |
| **Jose A. Rincón** | **Bullerengue (Colombia)** |
| **Tina Harrington** (b. 1970) | **Ajde Jano (Serbia)** |
| **Alexei Feodorovich Lvov** (1799-1870) | **Hospodi Pomilui (Russia)** |
| **Bjorn Kruse** (b. 1946) | **Dalakopen (Norway)** |
| **Nathan Sperry** (b. 1971) | **Dwijavanthi (India)** |

WEDNESDAY TWILIGHT CHAMBER CONCERT

# TWILIGHT QUINTETS

**July 25 | 5:00 PM | Church in the Forest, 3152 Forest Lake Road, Pebble Beach**




**Franz Joseph Haydn** (1732-1809)

**The Heavens are Telling, from *The Creation***

**Wolfgang Amadeus Mozart** (1756-1791)

**String Quintet No. 3 in C Major, K. 515**
Allegro
Menuetto. Trio: Allegretto
Andante
Allegro

Peter Hanson and Cynthia Roberts, *violins*
Karina Fox and Patrick G. Jordan, *violas*
Allen Whear, *cello*

## Program Notes

In a time when domestic music making was a cherished activity, but public concerts were relatively rare (and audio recordings were beyond imagining), transcriptions made the enjoyment of large-scale musical works in the home possible. Symphonies and concertos, even operas and oratorios were published in reduced versions, usually by anonymous scribes, for chamber music ensembles of various types. In this way a trio arrangement of a Beethoven symphony or perhaps a quartet setting of **The Marriage of Figaro** was the best option for a connoisseur–particularly one who lived outside a major city–to experience such masterpieces.

Haydn's **Creation**, completed in 1798, was one of his biggest successes, confirming his reputation as the most famous composer in the world. Like many such popular works, it was subsequently published in transcriptions for diverse combinations of instruments, including one for viola quintet. *The Heavens are Telling* is the final chorus of Part One, a hymn of praise following God's creation of the firmament: sun, moon and stars.

Such fine music can be enjoyed without knowing the text, but a sampling of certain details may enhance the listening experience. When the exuberant key of C major shifts to C minor, along with a change to a more tentative mood, it is in response to these words: "The night that is gone, to following night." When the text dwells on "The wonder of his works," Haydn cannot resist a little contrapuntal display in the music in the form of a brief fugato. Mozart did not live long enough to hear Haydn's late masterpiece, but he could not have objected to a sample of it being paired with his quintet.

In the spring of 1788, Mozart was experiencing financial difficulties and seemed to be falling out of favor with the Viennese public. He advertised "Three new Quintets for Two Violins, Two Violas, and Violoncello, which I offer on subscription, handsomely and correctly written...." Three months later, he published another notice in the ***Wiener Zeitung***: "Since the number of subscribers is still very small, I am forced to postpone issuing my three Quintets until 1 January 1789." These three quintets included a string arrangement of the **Serenade for Winds in C Minor, K. 388**, the famous **Quintet in G Minor, K. 516** (heard in this venue last summer), and the **Quintet in C Major, K. 515**. Mozart had similar difficulties a year later attracting subscribers for his last symphonies, which included the similarly paired–in terms of contrasting keys and overall characters–No. 40 in G Minor, K. 550, and No. 41 in C Major, K. 551, "Jupiter." Despite the apparent indifference of Viennese society–or perhaps because of the resulting freedom–Mozart created works of unsurpassed originality and perfection.

The first movement of the **Quintet in C Major** begins with an interesting dialogue between cello and violin: the former launches a series of solid, rising arpeggios, the latter replies in a lyrical way. Then with an abrupt change of tonality, the roles are reversed. This sets the pattern for a movement full of innovation in its use of a variety of textures and harmonic shifts laid out in a large-patterned sonata form. At 368 bars, it was a record length for a movement of chamber music.

The *Andante* takes the dialogue concept to a deeper level. The interplay between first violin and viola has been described as a passionate love duet, with an intensity and virtuosity recalling Mozart's great **Sinfonia Concertante, K. 364**. If you prefer a more chaste description, consider the possibility, as put forth by Robbins Landon, that Haydn and Mozart played this piece together. If this was so, perhaps Mozart conceived it as "a civilized and highly intellectual conversation between two friends."

The *Menuetto* features a dynamic innovation: *crescendos*, which are cut short by sudden *pianos*. This effect was later embraced by Beethoven, but here it is more subtle and smooth. Each half of the *Trio* concludes with an elegant phrase as charming as a music box. The breezy finale (*Allegro*) combines rondo and sonata forms, expanding the normal roadmap with formal development. As in the first movement, this requires a generously proportioned, but beautifully balanced musical architecture.

*-Allen Whear*

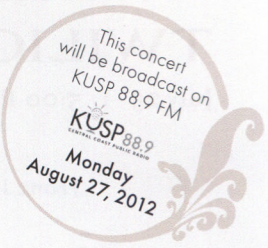
TWILIGHT QUINTETS SPONSORS
Monterey Institute of International Studies; Dr. Patrick & Annette Welton, Welton Family Foundation

SUNDAY CANDLELIGHT CHAMBER CONCERT

# RACHMANINOFF VESPERS

**July 22 | 8:30 PM | Sunset Theater, San Carlos and Ninth, Carmel**

Festival Chorale and Chorus
Andrew Megill, *conductor*
John Koza, *assistant director of the chorus*




**Sergei Rachmaninoff**
(1873 - 1943)

**All-Night Vigil, Op. 37**

Priidite, Poklonimsya (Come, let us worship)

Blagoslovi, dushe moya (Bless the Lord, O my soul)
Alyson Harvey, *mezzo-soprano*

Blazehn muzh (Blessed is the man)

Svete tikhyi (O gladsome light)
Geoffrey Silver, *tenor*

Nyne otpushchayeshi (Nunc dimittis)
Stephen Sands, *tenor*

Bogoroditse Devo (Rejoice, o virgin)

Maloye slavosloviey (The Lesser Doxology)

Hvalite imya Ghospodne (Praise the name of the Lord)

Blagosloven yesi, Ghospodi (Blessed art Thou, O Lord)
David Vanderwal, *tenor*

Voskreseniye Hristovo videvshe (Having beheld the resurrection of Christ)

Velichit dusha moya Gospoda (Magnificat)

Slavosloviye velikoye (The Great Doxology)

Dnes spaseniye (Today salvation is come)

Voskres iz groba (Thou didst rise from the tomb)

Vzbrannoy voyevode (To Thee, the victorious leader)

Supertitles by David Gordon

RACHMANINOFF VESPERS SPONSORS
Santa Barbara Bank & Trust, Weston Gallery, Western Digital, Chris & Jeanne Lavagnino and Tim & Jenny Smucker

## RACHMANINOFF VESPERS Program Notes

Sergei Rachmaninoff composed the **All-Night Vigil** in less than two weeks in early 1915. This magnificent work, which consists of fifteen a cappella motets, reveals a different side of the composer than his more famous piano concertos. The Vigil is a deeply introspective work, whose spirit of timeless stillness grows out of the use of ancient chant melodies (or original melodies which Rachmaninoff described as "conscious counterfeits").

Although it is often referred to as "Vespers", only the first six movements actually belong to the Vespers service; the remaining nine movements are for Matins. Together these two liturgies comprise the **All-Night Vigil**, one of the most important and beautiful services of the Orthodox church.

The liturgy of the **All-Night Vigil** begins as darkness falls, with a silent procession of the clergy bearing candles and thurible. The first movement ("Come, let us worship") summons the congregation to the service.

"Bless the Lord, O my soul" is a hymn in praise of all creation sung as the priest blesses the church, the icons and the believers. An alto soloist sings a simple chant melody accompanied by the choir's long hummed drones. The soloist's music is echoed by the chorus; each entry of the chorus becomes more elaborate.

The third movement ("Blessed is the man"), a setting of the opening words of the Psalter, interrupted by an Alleluia refrain, is a simple harmonization of a chant melody in a freely undulating style notated without bar-lines.

As darkness falls, candles are lit and "O gladsome light," based on one of the oldest chants in the Orthodox rite, is sung. The melody's few notes are repeated almost hypnotically in gentle but ever-changing rhythms. The calm of the choral writing is intensified as a solo tenor sings the chant a step higher before the melody settles back to its original pitch, sung by the full choir in warm serenity.

As night continues to deepen, the Vigil turns to the "Nunc dimittis," the song of the aged Simeon beholding the infant Jesus. This movement, which begins with a solo tenor over a gently rocking choral accompaniment, was Rachmaninoff's favorite (he asked for it to be sung at his funeral). It ends with one of the most celebrated moments of the Vigil, a slowly descending minor scale that finally comes to rest on an astonishingly low B-flat. (Rachmaninoff told the story of showing this movement to Nikolai Danilin, who was to conduct the premiere: "As I played the passage Danilin shook his head, saying, 'Where on earth are we going to find such basses? They're as rare as asparagus at Christmas!' Of course, he did find them. I knew the voices of my countrymen, and I well knew what demands I could make of Russian basses!")

"Rejoice, O virgin" is the most famous movement of the Vespers. At the close of this three-fold blessing, the candles and lamps are extinguished and the Vespers is over.

With the beginning of Matins, the text begins to anticipate the return of light. The seventh movement begins with the words of the angels at the birth of Christ ("Glory to God in the highest) and climaxes in a resplendent imitation of pealing bells.

Altos and basses proclaim an ancient hymn in unison ("Praise the name of the Lord") accompanied by chords in the upper voices, as candles and lamps are relit to symbolize the resurrection of Christ.

The story of the resurrection is told in the following motet, one of the longest and most dramatic movements ("Blessed art Thou, O Lord"), which describes the women lamenting by the graveside, the comforting words of the angel (a tenor soloist) and the amazement of the women at finding the empty tomb. The tableaus of the story are interwoven with prayers for personal enlightenment, which are accompanied by hummed drones.

The tenth movement ("Having beheld the resurrection") is based on a chant composed by Rachmaninoff (which is remarkably similar to the opening of his Third Piano Concerto). It accompanies the presentation of the Gospel, which is carried into the middle of the church and venerated like an icon.

A setting of the Magnificat (Mary's song of joy at the announcement that she will bear the son of God) follows. Surprisingly, Rachmaninoff assigns Mary's words to the low basses. These phrases alternate with a refrain for the upper voices praising the mother of God.

The Great Doxology combines words from the Gloria with verses from the Te Deum and Psalm 90 (including a reference to the service of Vespers "For a thousand years are but as yesterday . . . and as a watch in the night"). The conclusion of this movement coincides with sunrise.

Two short hymns celebrating the resurrection follow. "Today salvation is come" celebrates the dawning of a new day (both literally and spiritually), reaching a powerful and dramatic climax on the words "He has given us victory." The character of the following movement ("Thou didst rise") is surprising; despite the triumphant text, Rachmaninoff spins a mood of quiet, hushed devotion.

The final movement ("To Thee, the victorious leader") is a rousing hymn praising the mother of God for having brought the redeemer into this world, sending the congregation out into the new day.

*-Andrew Megill*

# 2012 YOUNG MUSICIAN SHOWCASE CONCERT

**Sunday, July 8 | 4:00 pm | Free Admission | Sunset Center Theater, San Carlos & Ninth, Carmel**

Festival Young Musicians
David Gordon, *host*

| | |
|---|---|
| **Johann Sebastian Bach** (1685-1750) | ***Preludio* from Partita No. 3 in E Major, BWV 1006**<br>Peter Mellinger, *violin* |
| **J.S. Bach**<br>Arr. Charles Gounod | **Ave Maria in C Major (Meditation on J.S. Bach/Charles Gounod)**<br>Eli Willis, *violin;* Stephen Willis, *piano* |
| **J.S. Bach** | ***Praeludium* and *Minuet* from Partita No. 1 in B flat Major**<br>Annabel Chen, *piano* |
| **J.S. Bach** | **Fantasia in C Minor, BWV 906**<br>Meiya Sparks Lin, *piano* |
| **Alessandro Scarlatti** (1660-1725) | **O cessate de piagarmi**<br>EliseClaire Roberts, *soprano* |
| **Antonio Lotti** (1667-1740)<br>Arr. F.A. Gevaert | **Pur dicesti, o bocca bella**<br>EliseClaire Roberts, *soprano* |
| **Johann Sebastian Bach** | ***Adagio* from Sonata No. 1 in G Minor, BWV 1001**<br>John Lim, *violin* |
| **Georg Philipp Telemann** (1681-1767) | ***Lento* and *Vivace* from Concerto in G Major for Two Violas**<br>Edie Ellison and Mara Awerbuck, *viola* |
| **Giovanni Legrenzi** (1626-1690) | **Che fiero costume**<br>Carl Dawson, *tenor* |
| **J.S. Bach** | **Nun komm, der Heiden Heiland, BWV 659**<br>Amy Ng, *piano* |
| **J.S. Bach** | **Concerto in D Minor, BWV 1043**<br>Steve Yoo and Edie Ellison, *violin;* Angela Ng, *piano* |
| **Alessandro Scarlatti**<br>Arr. Arthur Schoep | **Sento nel core**<br>Ian Clark, *baritone* |
| **Giovanni Legrenzi** | **Che fiero costume**<br>Ian Clark, *baritone* |
| **J.S. Bach** | ***Allegro Moderato* from Violin Concerto in A Minor, BWV 1041**<br>Laura Wang, *violin* |
| **J.S. Bach** | **Toccata in E Minor, BWV 914**<br>Jason Zheng, *piano* |

# COMMUNITY CONCERTS

**Thursday, July 19 | 7:00 pm | Free Admission | Oldemeyer Center, 986 Hilby, Seaside**

***Monday, July 23 | 7:00 pm | Free Admission | Salinas High School, 726 South Main Street, Salinas**

Suzanne Mudge, *director of Tower Music*
Michael Beattie, *music director of the Adams Master Class*

| | |
|---|---|
| **Frank Martin** (1890-1974) | **Petit Fanfare** |
| **Melchior Franck** (1579-1639) | **Intrada** |
| **Benedetto Marcello** (1686-1739) | **Psalm XIX** |
| **Caspar Kummer** (1795-1870) | **Duo No. 1 for Clarinet and Flute, Op. 46**<br>Allegro–Allegretto |
| **Hector Villa-Lobos** (1887-1959) | **Choros No. 2** |
| **Suzanne Mudge** (b. 1956) | **Sundance Suite**<br>Prelude/Galliard: Helios<br>Pavane: Dog Days<br>Morris Dance: Chasing Shadows |
| **Paul de Wailly** (1854-1933) | **Aubade** |
| **Ignacio Calvo** (b. 1977) | **Andean** |
| **Johann Sebastian Bach** (1685-1750) | **Fugue in C Minor** |
| **Santiago Lope Gallito** (1871-1906) | **Spanish March** |
| **Ludwig Beethoven** (1770-1827) | **Turkish March/Ode to Joy** |

Selections chosen by Adams Master Class singers will be announced.

FESTIVAL MUSICIANS:

Dawn Loree Walker, *flute*
Ellen Sherman, *oboe*
Erin Finkelstein, *clarinet*
Leonard Ott and Susan Enger, *trumpets*
Christopher Cooper and Loren Tayerle, *horns*
Bruce Chrisp, Suzanne Mudge, Wayne J. Solomon, *trombones*
Kevin Neuhoff, *percussion*

ADAMS MASTER CLASS FELLOWS:

Kristen Watson, *soprano*
Angela Young Smucker, *mezzo-soprano*
Zachary Wilder, *tenor*
Paul Max Tipton, *baritone*

COMMUNITY CONCERT SPONSORS
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*Support for July 23 concert provided by Noland, Hamerly, Etienne & Hoss

# 2012 VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE

**Sunday, July 28 | 1:30 pm | Sunset Center Theater, San Carlos & Ninth, Carmel**

David Gordon, *director*; Michael Beattie, *music director and accompanist*

| | |
|---|---|
| **Dietrich Buxtehude** (1637-1707) | **Cantata: *Befiehl dem Engel, daß er kommt,***<br>Full ensemble |
| **Johann Sebastian Bach** (1685-1750) | ***Der Glaube ist das Pfand der Liebe* from *Cantata BWV 37, Wer da gläubet und getauft wird***<br>Zachary Wilder, *tenor* |
| **George Frideric Handel** (1685-1759) | ***Scherzano sul tuo volto* from Cor fedele in vano speri**<br>Kristen Watson, *soprano*<br>Angela Young Smucker, *mezzo-soprano* |
| **J.S. Bach** | ***Sei bemüht in dieser Zeit* from Cantata BWV 185 *Barmherziges Herze der ewigen Liebe***<br>Angela Young Smucker, mezzo-soprano |
| **Franz Tunder** (1614-1667) | ***O Jesu Dulcissime***<br>Paul Max Tipton, *baritone* |
| **J.S. Bach** | ***Ich nehme mein Leiden mit Freuden auf mich* from Cantata BWV 75, *Die Elenden sollen essen***<br>Kristen Watson, *soprano* |
| **G.F. Handel** | ***Dread the fruits of Christian folly* from *Theodora*, HWV 68**<br>Zachary Wilder, *tenor* |
| **G.F. Handel** | **From *Agrippina***<br>Recitative: *Otton, Otton, qual portentoso*<br>Aria: *Voi che udite*<br>Angela Young Smucker, *mezzo-soprano* |
| **Heinrich Schütz** (1585-1672) | ***Zweierlei bitte ich, von dir, Herr* from *Symphoniae sacrae*, Book II**<br>Zachary Wilder, *tenor*<br>Paul Max Tipton, *baritone* |
| **J.S. Bach** | **From *Cantata BWV 42 Am Abend aber desselbigen Sabbats***<br>Recitative: *Man kann hiervon ein schön Exempel sehen*<br>Aria: *Jesus ist ein Schild der Seinen*<br>Paul Max Tipton, *baritone* |
| **G.F. Handel** | ***Gelosia spietata Aletto* from *Admeto, Re di Tessaglia***<br>Kristen Watson, *soprano* |
| **Jean-Philippe Rameau** (1683-1764) | ***Tendre Amour* from *Les Indes Galantes***<br>Full ensemble |
| **J.S. Bach** | ***Es ist genug* from Cantata BWV 60, *O Ewigkeit, du Donnerwort***<br>Full ensemble |

Kristen Watson, *soprano*; Angela Young Smucker, *mezzo-soprano*
Zachary Wilder, *tenor*; Paul Max Tipton, *baritone*

This is the final event in the 2012 Adams Vocal Master Class.

The Carmel Bach Festival is grateful to Church of the Wayfarer for graciously providing facilities for the Adams Master Class working sessions.

VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE
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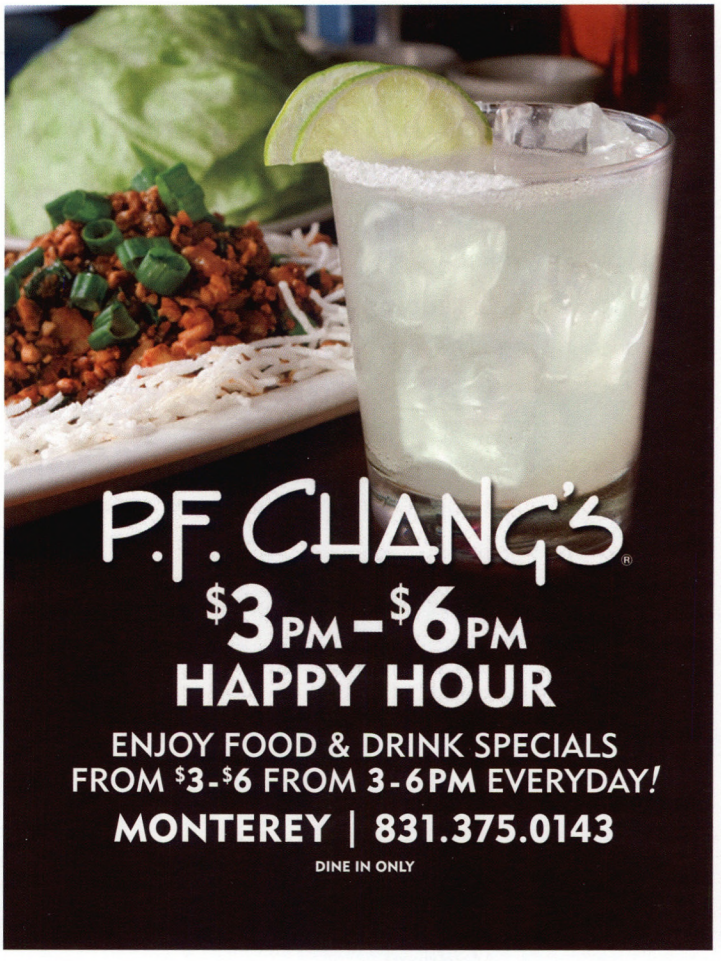



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# Window Display Contest

## Second Annual Window Display Contest Participants

Take a stroll through Carmel-by-the-Sea and enjoy the creativity of the participants in our Second Annual Window Display Contest. A panel of judges consisting of representatives from the arts community and the Bach Festival will select winners in three categories. Special thanks to this year's judges, Mary DeGroat, Director, Monterey Museum of Art; Lyn Evans, Artist and Member, Carmel Bach Festival Board of Directors; and Debbie Chinn, Executive Director, Carmel Bach Festival.

The People's Choice award will be based on popular vote – pick up your map and ballot (available at the Bach Festival office and at the concierge table in the Sunset Theater Lobby), take a walk through town and vote for your favorite!

Avant Garden Art and Home
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Bittner the Pleasure of Writing
Blackbird Art & Design
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Gallerie Amsterdam
Madrigal
Material Goods
McKinley + Co. Antiques
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Whittakers

## *Congratulations* to Last Year's Winners

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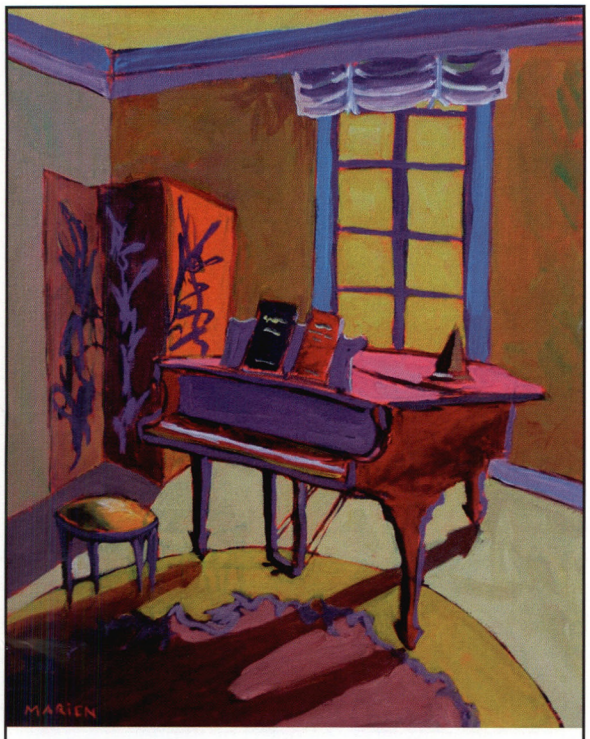
Blackbird Art & Design
Chapman Gallery
Avant Garden Art & Home
Material Goods

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2. innovation and creativity.

*example;*

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# Art of Music Raffle

Now a wonderful Festival tradition, the fourth annual Carmel Bach Festival art raffle features over 125 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. All pieces are donated by the artists, most of whom work and live on the Monterey Peninsula.

## FREE RAFFLE TICKET

Bring this program to the **Marjorie Evans Gallery** and check with a red-aproned Art Raffle volunteer to **receive one free raffle ticket**.

**$5 VALUE!**

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Must have program book to redeem. Not valid once redeemed.

**Place:**
Marjorie Evans Gallery at Sunset Center

**Dates:**
July 10-28

**Hours:**
Monday-Friday 9:00am-5:00pm, as well as before, during intermission, and after Festival events held at Sunset Center

**Cost:** $5 per ticket or 7 for $30
You may purchase tickets during open hours at the gallery, in the Bach Boutique, or where you purchase your Festival tickets.

**To Enter the Raffle:**
Drop your raffle tickets in the box under the artwork you'd like to win. Winning tickets will be drawn the week of July 30 and winners will be contacted by phone.

**To pick up art:**
Winners can pick up their artwork at the Carmel Bach Festival Office or pieces can be mailed. If you choose to have your artwork mailed, you will be asked to arrange for payment of shipping costs by credit card. A fee of $15.00 will cover shipping and handling.

**THANK YOU to the Art Raffle committee:**
Diane Cailliet, Susan DuCoeur, Curator Mary Hill, and Committee Chair Gail Dryden.

## ART RAFFLE ARTISTS

Special thanks to the artists who have contributed to this year's Art of Music Raffle:

Mary Aline
Wendy Angel
Eileen Auvil
Willa Aylaian
Bonnie Barisof
Steven Barisof
Darlene Berry
Kathleen Biersteker
Beverly Borgman
Jean Brenner
Dionys Briggs
Lyle Brumfield
Rome Brumfield
Diane Cailliet
Luisa Cardoza
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Judy Christen
Jacqueline Colbert
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Sheila Delimont
Miguel Dominguez
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Stan Dryden
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Cornelia Emery
Lyn Evans
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Geri Flesher
Gretchen Flesher
Annette Foisie
Larry Fones
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Dick Gorman
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Susan Hyde Greene
Jacquelyn Haag
Galyn C. Hammond
Claire Harkins
Erick Hasselfeldt
Mary Hill
Peter Hiller
Maggie Holm
Marvel Howarth
Joan Hughes
Peggy Hutton
Milt Jines
Sunee Jines
Christine D. Johnson
Elsa Johnson
James Jordan
Sandra Jordan
Cheryl Kampe
Anita Kaplan
Mary Kay King
Evelyn Klein
Kyoko Kojima
Phyllis Kurtz
Francyne Laney
Gail Lehman
Stephan Ligas
Loran A. List
Laura Lockett
Janet K. Long
Shirley Loomis
Frances Lozano
Susan Manchester
Renati Mannan
Ellen McGrath
Alicia Meheen
Joyce E. Merritt
Pamela Mielke
Doug Mueller
Jean Murphy
Robert Nielsen
Barbara Norton
Christine Olson
Cathy Owen
Judith Parham
Bonnie Parke
Diana Paul
June I. Poe
Ann Prego
Maria Prince
Joe Ragey
Tory Raggett
Barbara Rainer
Susan Reith
Martha Renault
Ron Rice
Marybeth Rinehart
Stan Robbins
Ben Roberts
Mary Roberts
Sandy Robinson
Suzanne Rumbaugh
Gull-Britt Rydell
Chris Sawyer
Robin Sawyer
Ann Seifert
Barbara Serbent
Jim Serbent
Daria Shachmut
Kathy Sharpe
Charlene Smythe
Pamela Takigawa
Joseph C. Tanous
Richard Tette
Illia Thompson
Sally Tuttle
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Sally Weil
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Rowan Wolnick
Mary Wurtz
Paul Youngman
Terrence Zito
Patricia Zobel

# VOLUNTEERS

The Carmel Bach Festival is deeply grateful to the following individuals for their many hours of volunteer work. The Festival would not be possible without their dedicated support and behind-the-scenes work. The starred names have worked for 26 hours or more since last year. A special thank you to those highlighted in bold print for their weekly support year-round.

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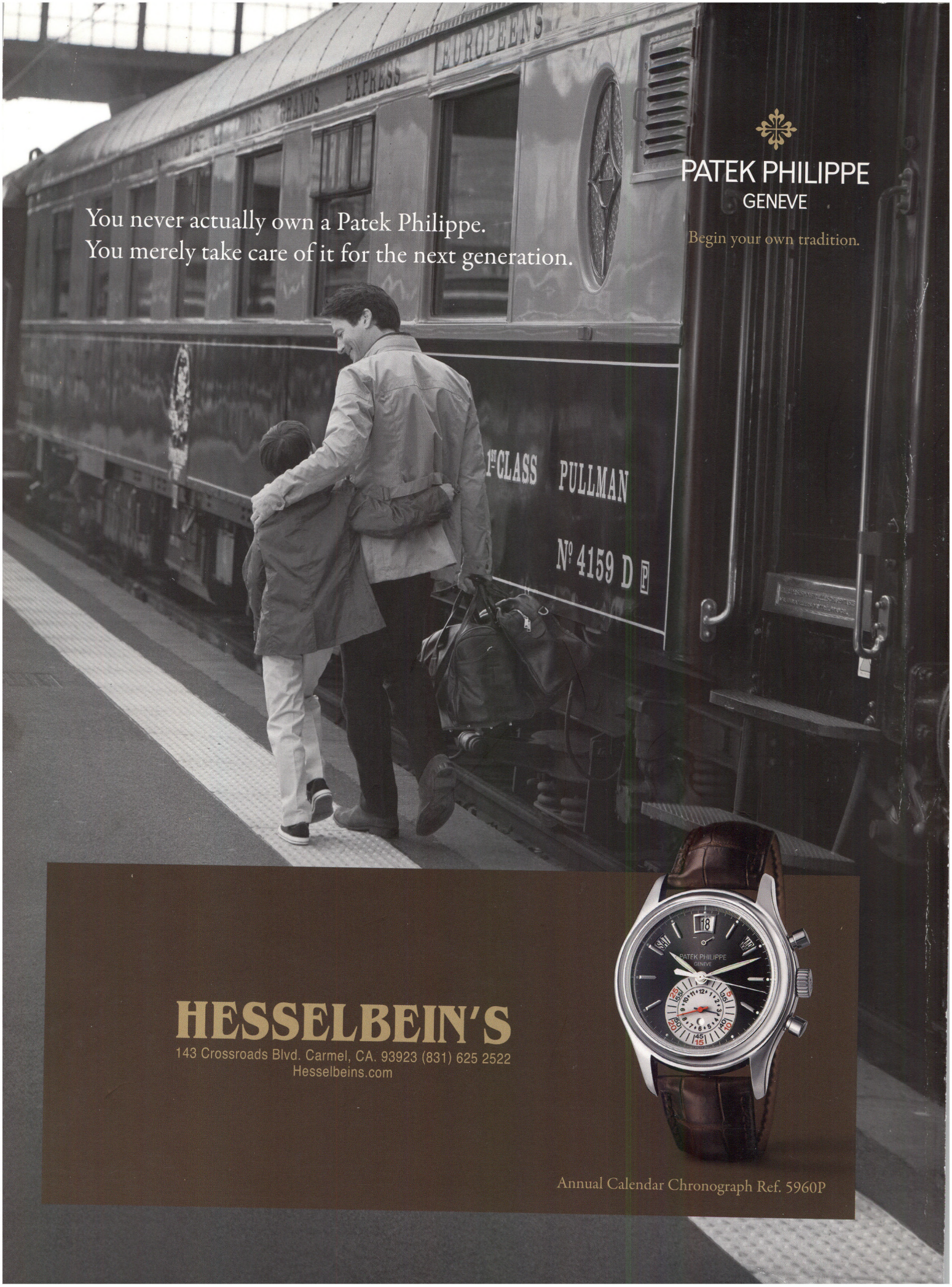


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